Modern Arnis

For The New Millennium

Prof. Dan Anderson

The MA80 System Arnis/Eskrima

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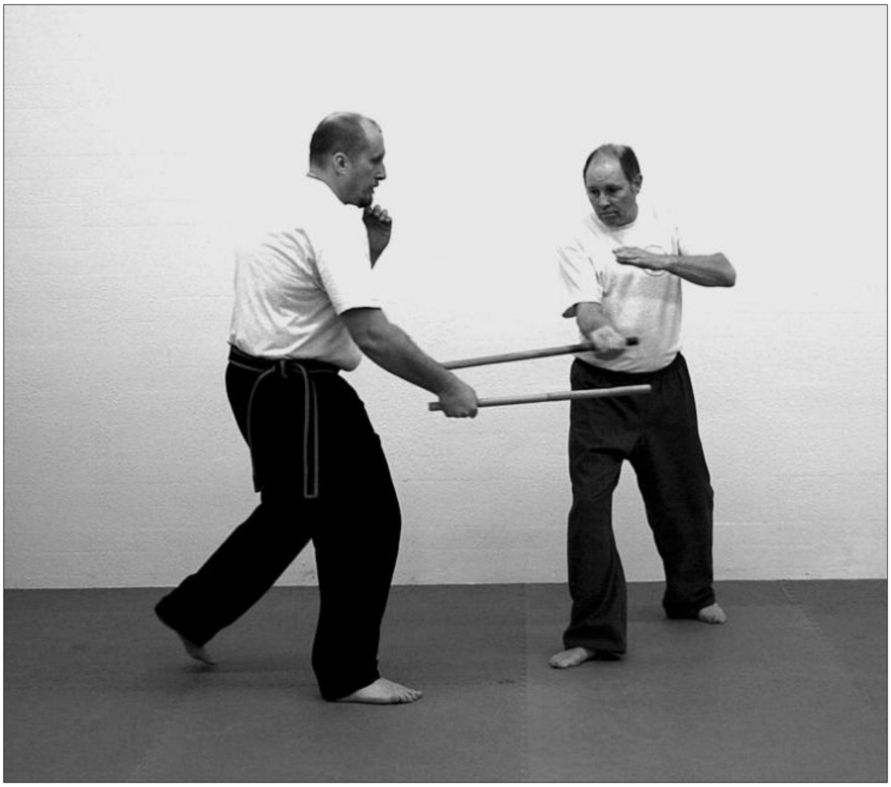

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The MA80 System Arnis/Eskrima

It has been over 30 years since I first met Prof. Remy Presas. I was amazed at how such a strong, bull of a man could move so easily and fluidly. I had read tales of masters who could do amazing feats effortlessly and with grace but had never met one. I finally did. After the first class I had with him, I was hooked on what he had to offer. His art was the Filipino Martial Art of Modern Arnis. I was a very skilled karate practitioner at that time. My skills, however, were limited to kicking and punching actions, ballistic actions. A young body can do that indefinitely. Modern Arnis had everything that my present skills were lacking in: weapons skills, joint locking, throwing, body management and the ethereal Flow. What I didn't realize at the time was that this art became my gateway to mastery and longevity in the martial arts. Forty five years have passed since my first martial arts class and I am still in it with a healthy, functioning body. I attribute this to my training in Modern Arnis as well as other Filipino Martial Arts. I have found that this training dovetails beautifully with the study I have done regarding internal martial arts. They are all about the Flow. This book details the continuation of that study. Read it. Drill it. Sweat on it. Dog-ear the corners and make notes in it. This book is for you.

Prof. Dan Anderson

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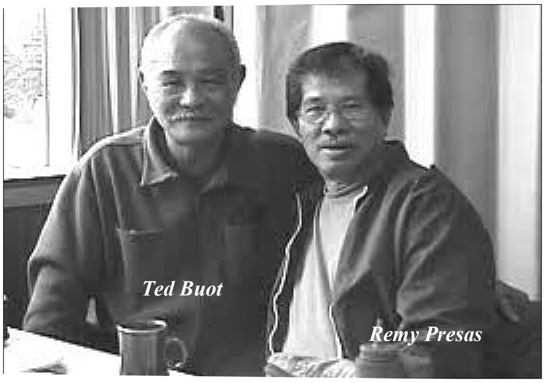
Acknowledgments

Remy A. Presas - My first instructor in Filipino Martial Arts. Thanks for your patience and the time you spent with me ensuring that I got the essence of your art.

Ted Buot - My second instructor in Filipino Martial Arts. Thanks for allowing me to become a student of yours and become part of the Balintawak Eskrima lineage. Although I did not have a lot of time to train extensively with you, your teaching impacted my training to such an extent that your mark has been left on me for the better.



Mark V. Wiley - A noted FMA practitioner and author in his own right, I have found a kindred spirit in the Filipino Martial Arts. Mark is a source of support and energy for my endeavors in the art.

Frederic D. King - My lifelong buddy. Fred introduced me to Remy Presas back in 1979 and rerouted the course that my martial arts training would take for decades after. Thank you, my friend.

Bram Frank - I could write reams about him but I'll leave it at this: Bram is my brother in Modern Arnis.

Jaye Spiro - I was through Jaye that I received my introduction to Manong Ted. I have that to thank her for as well as acknowledging that she is one of the most positive and caring people I have ever met. One is lucky to have such a friend.

Dieter Knuttel - Dieter and I go back to 1994 and my first martial arts related trip to Germany. His energy, positive direction, and friendship are inspiring.

My Modern Arnis family in the Philippines : Rene Tongson, Cristino Vasquez, Samuel Dulay, Rodel Dagoc, Edessa Ramos. When I went to the Philippines in 2006 I did not know what to expect. Would I be looked upon as an outsider to the art? Would I be welcomed? I didn't know. What happened is that I was welcomed as a brother in the family, a fellow student of the arts. Beautiful.

L. Ron Hubbard - Without the researches in the spirit and mind this man has done, my life would be far less rich than it is. I am forever indebted.

Tom Corsin & Susan Spencer - My two black belt students who have time and time again consented to be my crash test dummies (photo partners) for my various projects. My thanks to the both of you.

Marie, Jenelle, Robert, Nicole, Jessica, Alexandria & Amanda - I couldn't get a more wonderful and supportive wife and family than I already have.

FORWARD

The Man Behind Modern Arnis

Remy Amador Presas was born in the fishing town of Hinigaran, Negros Occidental on December 19, 1936. At the age of 6, he was watching his father, Jose y Bonco Presas teaching the Filipino guerillas the family art of arnis. He would get a stick and imitate the movements he was his father teaching. After knocking off all the leaves he could reach, his grandfather, Leon Presas, asked young Remy if he wanted to learn the art of arnis. Eagerly he replied that he would and that began the arnis career of Remy Presas. The family system was the art of Palis-Palis, to go with the force.

At the age of 13, Remy ran away from home with a cousin of his. He came upon a Balintawak eskrima group headed by Rodolfo Moncal. He sparred with the, frustrating them with his slashing actions and footwork, a trademark of the Palis-Palis he learned from Leon. Moncal, impressed with this young kid's gutsy attitude, accepted him into the group and this began the training of Remy Presas in balintawak Eskrima. His rise in balintawak included training under Timoteo Maranga and finally under the founder of the style, Anciong Bacon.

Remy finally returned to his hometown an expert in Arnis and other sports like Judo, Jiu-Jitsu, Wrestling, and Karate. Dismayed by the popularity of karate, judo and taekwondo and it overshadowing the native art of arnis, Remy moved back to Bacalod, Negros Occidental and set up a training gym. In 1969 he moved the family to Manila and continued to establish his new art, which he called modern Arnis. In 1970 he went to Japan and demonstrated his art to the Itago Police Academy. His first visit to the United States was in 1974 where he connected up with kajukenbo practitioner Max Pallen, who established the first Modern Arnis club outside the Philippines.

Because of political pressures, Remy relocated to the United States in 1975. In 1980 he started a revolution in how martial arts seminars were taught. Up until then seminars were a closed affair. He brought forth the concept of *"Modern Arnis - The Art Within Your Art"* and taught the connecting threads between all martial arts. Modern Arnis caught on like wild fire. In the next 20 years Remy taught Modern Arnis to thousands of students all over the world. Due to his efforts, Modern Arnis today is practice all over the world. Besides being a world class stick and blade practitioner, he was also a world class student of the arts. His long friendship with Prof. Wally Jay brought Small Circle Jiu-. Jitsu concepts into the art of Modern Arnis.

Grandmaster Remy Amador Presas, lost his battle with cancer on August 28, 2001 at 7:40 p.m. He faced his illness as he did all aspects in his life, directly, powerfully and with all his heart. His art is being carried on by many of his senior students, both in the United States and abroad. This book is about the next stage of the progression of the art and is the companion volume to my book, *Filipino Martial Arts: Core Basics, Structure & Essentials.*

Prof. Dan Anderson

The Origins of Modern Arnis - In the Founder's Own Words

The overall history of Remy Presas and Modern Arnis has been pretty well documented in the various martial arts magazines, most notably Rick Mitchell's article in the December 1990 issue of Inside Kung Fu. Here are some of the origins of Modern Arnis in Remy Presas' own words. These quotes are taken from interviews with Joe Rebelo, Kelly Worden, and Gaby Roloff and are quoted verbatim.

Joe Rebello – "How did you begin in the martial arts?"
Remy Presas – "I begin when I was 6 years old during the Japanese occupation in the Philippines. That was 1941. My father was a lieutenant in the guerilla movement..

JR – "He introduced you to the various aspects of the Filipino martial arts?"
RP – "Not really. I was…little boy. I see my father train the army soldier(s). I open the nipa hut and I look at them. I try to see. They are doing something. The cane is moving left and right. I am fascinated. And later on they are doing, like the figure 8. When I see that I become more fascinated. I walk to the bush to the back of the hut and I cut the small cane. I do that (makes the motions of the banda y banda and the figure 8). I strike and all the leaves of the tree are gone. I do that and I practice by myself. And my grandfather find(s) out that I am doing this because…all the leaves…"

JR – "…are missing." (both laughing)
RP – "I am doing this. It's like, to me, this is natural. When my grandfather find out that I am doing that, he said, 'Remy, I will train you.'"

JR – "What was the base system that you learned?"
RP – "I learned the ocho, the figure 8 and the banda y banda because it's very easy to learn."
(the above is from a video taped interview conducted by Joe Rebello)

RP – "My father used to train the soldier(s). Now I am only 6 years old, maybe 5 or 5 ½…and my father train the soldier(s). And children…in that time, they didn't train children, only adults. And when I see them practice, I was left in the nipa hut…and they practice. And I looked at that and I loved it. Because my father will not teach me, I will practice outside by myself, also. Maybe one or two years I am doing that…"

"I decided to practice and practice and my grandfather, I will ask my grandfather to do that because my grandfather, Lion Presas, you know it's like lion, 'L -i-o-n' – Lion, you know, the name. The name of the grandfather is Lion Presas. He give me advice. My grandfather is eskrimador, also. During the American-Spanish war, he is good fighter. And he gave me advice and train me. And my grandfather used to ask me, 'Come on. Let's go and let's train.' And he trained me in the house…the basement in the house. And he would train me there he'd say, 'You go down.' and he will strike me and I will have to defend myself. I become good because of that."
(the above is from an interview done by Gaby Roloff in Germany, 1995)

Kelly Worden – “Could you give us just a little bit of insight into what your grandfather taught you?”
RP – “So many things. I learn it through seeing it. I could see my grandfather teaching and my father practice the espada y daga (sword & dagger) and that’s the only way I learn. After that I will go to the back of the house and practice also the espada y daga.”

KW – “One of the aspects of self discovery is the art of espada y daga and much of what you learned of espada y daga was shared to you by your grandfather. Let’s talk about that briefly.”
RP – “Espada y daga, traditional arnis, there is no ending. (RP talks about watching through the hut) so that I could see my grandfather teaching and my father practice with espada y daga. That’s the only way I could learn.”

(the above is from “On The Edge” radio program - June, 2000)

RP - “He began training me in his style of arnis, espada y daga (sword and dagger), when I was six years old. I became fascinated with the art. I continued practicing my grandfather’s style for about six or seven years.”

(the above is from Inside Kung Fu magazine, December 1990 issue, interview by Rick Mitchell)

KW – “Professor, you grandfather shared you with his system. I know his system was the abanico, as well. But as you progressed and you learned your knife and your espada y daga, you became very well developed in the palis palis.”
RP - “The palis palis – this is one of the best system(s) that I incorporate to the abanico. Once you will have that, your hand will become very quick.”

(from “On The Edge” radio program - June, 2000)

RP – “This technique (was) introduced to me by my grandfather when I first started arnis. He teach me in the mountains of Negros Occidental, Philippines.”

(the above is from the Remy Presas video tape, “Modern Arnis – Palis Palis, Advanced Disarms And Trapping”)

JR – “After the war was over, and your family had come back into the area, how did you begin to elaborate in your training?”
RP – “I continued training and I see people like the Rizuma brothers. They are good fighters. I idolize them. They know how to fight with Padilla arnis system. When they fight, I witness the duel of arnis. When I become 13 years old, I decide to leave my town. I told myself, ‘I will go to some places to learn more.’ I am reaching to be 13 ½ years old, I went to Cebu. They called the arnis there, ‘eskrima.’ There I continued studying. I joined to the balintawak arnis club. That was 1950.”

JR – “Now, balintawak is one of the major keystone systems in relationship to the creation of Modern Arnis.”
RP – “Exactly! I joined to the balintawak and I am almost 14 years old and I fight them. The reason Those people accept me, one person told me, ‘I will accept you because you have a stomach (guts).’ In Italian speaking, cajones. (note: Cajones is actually a Spanish word.) They said you are welcome to join because I fight…my style of fighting is cutting, you know, the figure 8, banda y banda cut. I will not stay close. I will cut. I will move and cut again. I don’t want to become close. That is my style and their style is close quarters. It’s two kinds. But because of my quickness they could not grab me and I always cut. I always hit.

And that's why the…old guard of balintawak people, they said, 'I will adopt this kid. The kid have the ball(s), have the stomach.'"

(the above is from a video taped interview conducted by Joe Rebello)

RP – "I went back to Cebu. In Cebu…this guy, we have a match in arnis. You know, the balintawak people. We have, like, a duel. Because…I like to try, and I try to fight someone. When I fight that someone, they could not outmaneuver me but I still hit him but I will be defeated because I am only (a) small boy. And the other guy, he said to the stocky guy who fight with me, 'No, no, no, no, no. Don't hurt that boy. Because that boy have the guts...to fight.' And this guy, right away, talk to me, 'I will train you.' and I am trained by Rodolfo Moncal, the student of Timoteo Maranga. After they train me for 6 month(s), I become good, very good. For 6 month(s) I do that and I do that and I fight the person that adopt me. I thought I could defeat him. Because there if you train you feel that you could do it. And I did it to him. After that…I study to another good instructor, this guy, Timoteo Maranga. And after I study to Timoteo Maranga, I study again to Venancio Bacon, the founder of the balintawak style. I study to Bacon from almost 1951 to 1957."

(the above is from an interview done by Gaby Roloff in Germany, 1995)

RP - "There I witness so many duels because there are two kinds of associations in Cebu. The other one, one of the biggest, is the Doce Pares. The Canete brothers. They are all nice people. One of the brothers is Ciriaco 'Cacoy' Canete, one of my mentors. I like the guy. If the guy, he'll free the stick and twirl the stick. Oh! I am fascinated!

For me, If I see someone and I…like them, they do the move, you know. I don't care what the style (is) as long as I can see because some style, you just see, you will pick up the technique. But my system I created, Modern Arnis, you will have to practice it. Because it is (a) progression, progressive art. You will learn this, this, and that. (It) is a flow. The flow came from the old system, the traditional art."

(the above is from a video taped interview conducted by Joe Rebello)

(Remy Presas left the balintawak club in 1957 after defeating a fellow student in a contest who was the nephew of the #1 fighter in the club.)

(author's note)

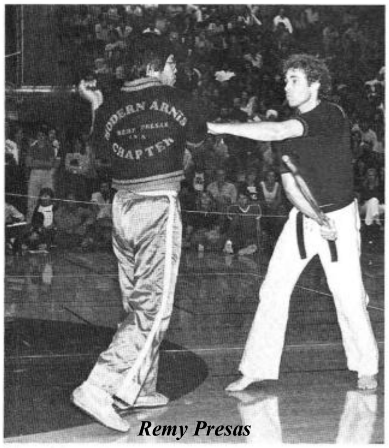
RP - "I leave but I went to the grand master, you know, the one who help me…(Venancio Bacon) and I told him…this grand master, 'If I leave this place, don't consider me I am your student anymore but consider me your friend. If I leave this place I will organize my own system for self defense.' and that's what I did. And the guy said, 'Okay, Remy, I think I understand what you mean. You can go and organize your own.' I still use their system. I change all the characteristics. I'm not interested in fighting. I'm interested in education."

(the above is from a video taped interview conducted by Joe Rebello)

From the above interviews you can see the beginnings of a young Remy Presas to where he struck out on his own to begin the formulation of Modern Arnis.

MA80 System Arnis/Eskrima – A Filipino American Martial Art

My personal training in Filipino martial arts began with Remy Presas in 1980. He was the founder of Modern Arnis and was known world-wide as an innovator and skilled master. I trained under him until his passing in 2001. In 1997 I petitioned him to form a sub-system of Modern Arnis. Prof. Remy was more of a seminar teacher than a home school type of teacher so there was no kind of set curriculum for progressing in Modern Arnis. My sub-system was my answer for that dilemma. I had a set curriculum in my school in both karate and Modern Arnis. I received permission to do this shortly after the petition.



Remy Presas

When Prof. Remy died a prediction of mine came to fruition. He had not named any specific person a successor so many of the senior students were a bit miffed. The International Modern Arnis Federation had a group of seniors who were titled the Masters of Tapi-Tapi. There were a number of independents who all had their own organizations as well and for a time, things were a bit contentious. I had side-stepped this, however, by coming out with MA80 or Modern Arnis 80 – my own system. At this point in time MA80 was my curriculum of Remy Presas' Modern Arnis. It began to change after the passing of my teacher.

After the death of Prof. Remy I was fortunate to train under Manong Ted Buot of Balintawak Eskrima. Although it was for a short time Balintawak really impacted my own arnis. Balintawak was one of the base arts that Prof. Remy drew upon to create Modern Arnis. What Manong Ted taught me illuminated much of what Remy did. My training under Manong Ted ended when he suffered a stroke which immobilized his right side.

My next influence was Mark V. Wiley. Mark and I met back in 1988 when I taught a seminar in Philadelphia. He went on to be a leading authority in Filipino Martial Arts, writing over a dozen books and articles on the subject. He and I connected up in 2009 and when I went to train with him, he exposed a few holes in my arnis. This was fine by me as anything that can help my martial art is welcome.

Manong Ted Buot of Balintawak Eskrima

Mark V. Wiley (L) of Integrated Eskrima

It is from my training in Modern Arnis, Balintawak Eskrima and Integrated Eskrima concepts, coupled with my 44 years in karate that MA80 grew from my curriculum of the art Remy Presas taught into my own art, which encompasses more than just Modern Arnis.

The term MA80 originally meant “Modern Arnis” and “80” had two meanings: 19 *80* was the year I began training with him. That was one meaning. The other meaning for *80* is this: you turn the number 8 on its side and you have the symbol for infinity. 8 – 0 is the concept of *“the possibility of anything (infinity) reduced to the simplicity of the moment (0).”* I got this from training with Prof. Remy and Manong Ted. Prof. Remy would teach variation upon variation of any particular technique but when you surprised him in a drill, he was astonishingly direct. Manong Ted was even more so. He went straight to the heart of the matter in anything he did. Both of these men impacted me greatly in my Filipino Martial Art. My karate, however, played a very important hand as well.

Attacking Keith Vitali in Chicago, 1980.

I was known as a premier American tournament point fighter. In point fighting, getting in the first hit is all important, whether by simplicity or by complex strategy. You hit and don’t get hit was the number one consideration. I was well known for being one of the smartest players of any generation. Over the years I have found that certain principles govern the martial arts. They are very simple principles, however, they take precedence over physical attributes. These principles influence my Filipino martial arts tremendously. It is the combination of my karate training/experiences and Filipino martial arts training that make up the MA80 System Arnis/Eskrima.

I remember receiving this question in an Internet forum one time: “ *How much, if any, of your karate and karate competition experience is blended in?”*

My answer: Lots. Especially in reading how my opponent moves, how to take advantage of positioning, distancing, and timing. It plays the most in observational and analytical skills. As to the physical kick/punch, a kick is a kick and a punch is a punch. One of the things I was known for in my karate days was being able to read my opponent within seconds. I apply the same analytical skills to the investigation and instruction of my arnis. A HUGE factor (again from my karate background and training is how much I apply *structure, alignment* and *'structure in transition'* and *‘alignment in transition’* to my arnis to make it more effective. These are things Remy Presas didn't stress all that much, or at least in any scientific manner.

The funny thing is that when you've done martial arts as long as I have and studied
the principles of many, many different systems and have cross-trained in others, the influence of one to the next tends to blur. My karate and arnis have cross-influenced the other to a massive degree.

Another question I received was this: *How does MA80 differ from Modern Arnis?*

My answer: The base *is* Modern Arnis. Several ways MA80 differs from Modern Arnis are:

1. There is far more emphasis on structure and alignment in what I teach than what I was taught. This is a *huge* difference in and of itself.
2. A lot of the USA Modern Arnis these days is either middle or close range. MA80 covers long range as well.
3. The Espada y daga (sword & dagger) is expanded from what Prof. Presas taught.
4. Much more broad ranged rather than emphasizing one or two aspects (example: tapi-tapi is a portion, not a main emphasis of what I teach).
5. Check hand is much more of a factor than what Prof. Presas stressed.
6. Footwork and body shifting is stressed more in MA80 than in Remy Presas Modern Arnis.
7. I have done away with the eight empty hand anyos (forms) and have replaced them with eight "tactical forms" similar in structure to the Gau Yi Sheng bagua linear forms.
8. Principles and concepts rule the techniques and not the other way around.

Those are the main ones. As I said before, MA80 has four main sources of influence. The FMA influences are Modern Arnis, Balintawak Eskrima and Mark Wiley's Integrated Eskrima. The fourth is my development in American Freestyle Karate.

The Four Pillars of MA80 System Arnis/Eskrima

There are four pillars to MA80. Three are advices given to me by my teachers Remy Presas and Ted Buot.

The first two come from Remy. *"Danny, if you can counter the counter no one can beat you."* This is one of the most important maxims of MA80. Every action I do factors in the possibility of my opponent attempting a counter. All my body alignment, structuring, etc., is based on setting myself up so that my opponent's possible counter is hindered from the start. This has altered, for the better, how I apply my arnis. *"If you can counter the counter, you will not be beaten."* is something I adhere to very closely. How do you develop this skill? The way to do it is incredibly important yet missed by the majority of martial artists: when working on any technique pay attention to how your partner executes it. Watch closely each step he takes to enact that technique. Paying attention to your partner is one of the best ways to learn to see what he can do. Far too many students pay attention to how they can execute a move yet fail to pay the same amount of attention when it is their partner's turn. Big mistake. Watching your partner closely from beginning to end will tell you where he starts, the actions undertaken for the technique and where he ends up upon completion. Being able to recognize what he is set up for and what he is doing mid motion gives you the counter to his counter.

"No matter where you are you are there already." is another Remy-ism. He would say this to illustrate the fact that by using the flow, it didn't matter what position you were in, you always had an option. This viewpoint is very important because it opens up one's thinking to all sorts of possible options from wherever you are. When you are aware of and have practiced options you are never stuck.

"That will work on Juan, but will that work on another Dan?" is a question Manong Ted would pose when you came up with a faulty option as a counter. It was his way of saying, *"That might work on someone else but would it work on you?"* This is a beautifully worded question to make me inspect what I am doing and why. It is so easy to be complacent because I am the chief instructor of my school. This pillar keeps the complacency and laziness at bay. Would what I am doing and teaching work on me? In this wise I am not applying a technique or move against another white belt when I do any move. I am applying it against someone with over 45 years experience in the martial arts. That means I will not violate principles, not let myself get out of position or alignment, will not fail to use optimum leverage or will not fail to gain superior positioning and alignment. Everything I do must be able to work against me. This keeps me honest with myself.

The Underlying Pillar – The Flow

The above three pillars has a common, underlying foundation. Prof. Presas always said to me, *"Danny, you must have the Flow."* Without the Flow there is no Filipino Martial Art. It is the heart and soul of every type of Filipino Martial Art there is. No flow, no FMA.

How does one define the Flow? Simply stated the Flow is continuity of motion. It expresses itself in movement but it goes way beyond just movement. It is also a mental flow as well. You cannot "roll" with your partner or opponent, have him change on you suddenly and not flow with it or you will get hit. To change immediately you need to have a mental flow as well as a physical one. This is not getting stuck into the action you are doing to the point where you develop blinders. Quite often a student will be so intent on what he is doing to the other person that he forgets that the other person might have a counter to it. The student gets hit before he can adjust. I tell my students, *"Include your opponent in the equation."* This will help you develop mental flow and keep you from being surprised.

These four pillars are the foundations of MA80.

I Think Like A Little Guy

When I began karate I was 14 years old, 105 lbs and a little over 5 feet tall. I was a little guy. I could not rely on superior size and strength. I had to develop my wits, my technique and timing. I had to learn principles and concepts. I had to rely on them. Forty-five years later I still think like a little guy. This is what, I believe, singled out the masters from the everyday practitioners. I have had the unique pleasure to train under three bona-fide masters of their arts: Remy Presas (Modern Arnis), Wally Jay (Small Circle Jiu-Jitsu) and Ted Buot (balintawak eskrima). Each of them was incredible. Each had mastered the principles of their arts. Each one could master you with seeming lack of effort. This is what I aspire to. As I had my own hands-on "humbling sessions" with each one of them, I know how high the mountain is. What I do know as well is that they were beginners at one time and made as many mistakes as I have. They made it to their respective heights because they were well schooled in fundamentals as well as had mastered the principles of their arts. If they could do it so can I…and so can my students and so can you.

Principles supersede physical attributes such as speed and power. Yes, you cannot do without speed and power but without understanding principles you can only go so far. Strong fundamentals coupled with principles and good physical attributes will guide you to mastery. This is what I aspire for myself and all my students. Positioning, structure, leveraging are all utilized to the maximum. The MA80

System Arnis/Eskrima is a principle based system.

One of the things that makes my viewpoint unique is that everything I do has to have a reason for doing it. I don't have a drill, technique or whatnot that does not have a reason behind it. Everything I teach comes under at least one of three headings: combat, attribute development or art. There are many techniques that are solely attribute based or art based and not combat. I find that combat approaches and techniques make up only 5 -10% of the art. Combat, being dangerous, is kept to a simplicity. Many, many techniques can come into play in very certain circumstances. Disarming your opponent is one of them. There are all sorts of variations on how to take the stick away from your opponent but *only* if the situation presents itself. Most disarms are in the categories of attribute training or the art. Knowing what will work and when in a combat situation is stressed in the MA80 System Arnis/Eskrima.

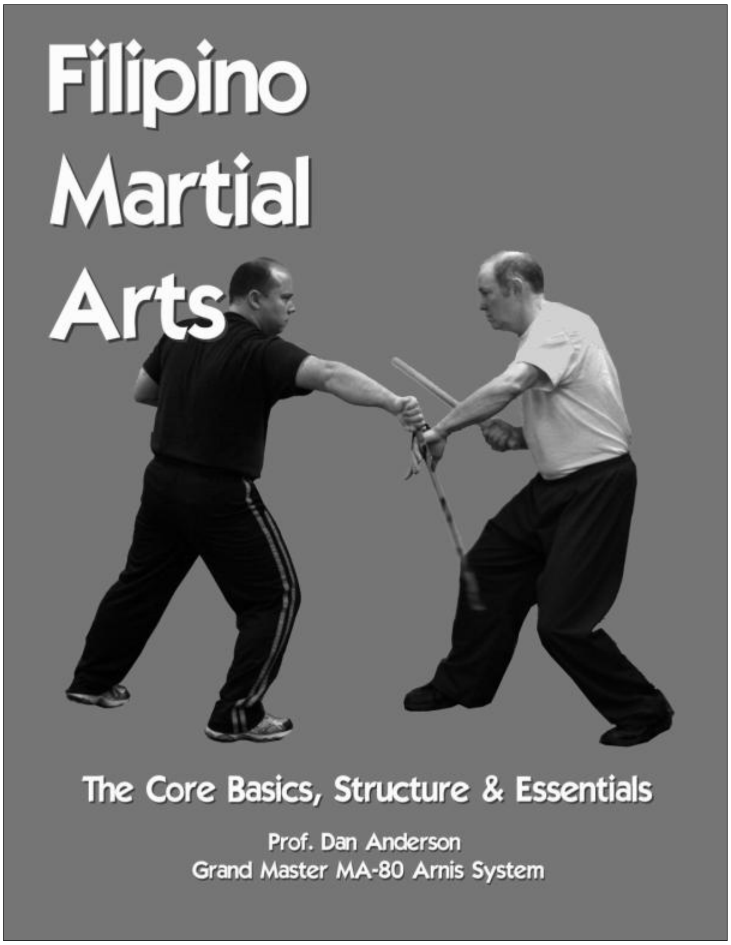
One other thing that makes my viewpoint unique is that any modifications I have are to *preemptively* counter the counter. If I can set myself up so that my opponent's possibility of countering me is hindered from the onset, I do it. You'll see this in various modifications such as how to recoil from a strike or block and in other areas as well.

How This Book Is Set Up

I originally compiled this book for my students as a reference guide to the various belt levels in my school. It is laid out to follow out the progression from white belt up to black belt. Each chapter has the required techniques and principle/conceptual basis for that level. You will also see how my progression leads to higher skills, each based upon the preceding. Onward.

Photos from the past...

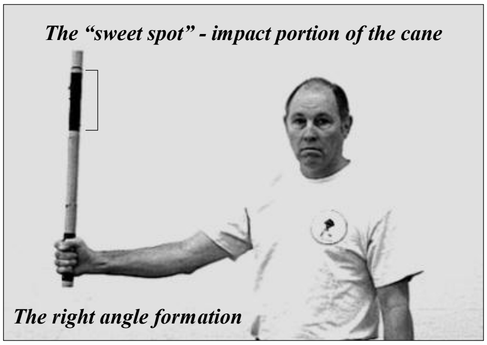
With Mark V. Wiley in his new book, Eskrima Disarms.


Filipino
Martial
Arts
The Core Basics, Structure & Essentials
Prof. Dan Anderson
Grand Master MA-80 Arnis System

Mark and I on the cover of Filipino Martial Arts.

Yellow Belt

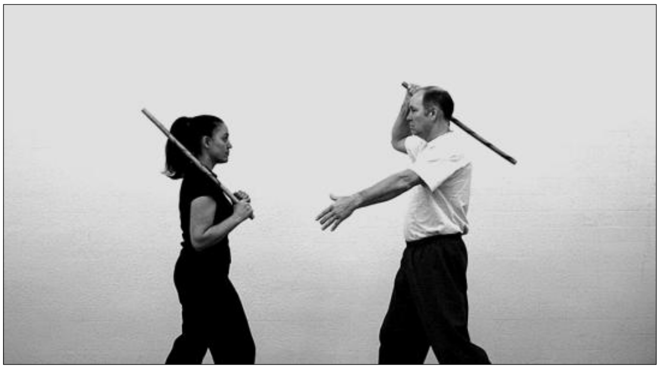
The moment one walks into my school he or she is a white belt. The first thing a white belt will learn is the striking system used in MA80. Most Filipino martial arts systems use 12 strikes. I use 14 strikes. The first 12 are the same as in Modern Arnis. The last 2 are add-ons by me. The first things I stress in striking are the right angle formation of the grip, how much of the butt of the cane is exposed and the hammering aspect of the strike itself.

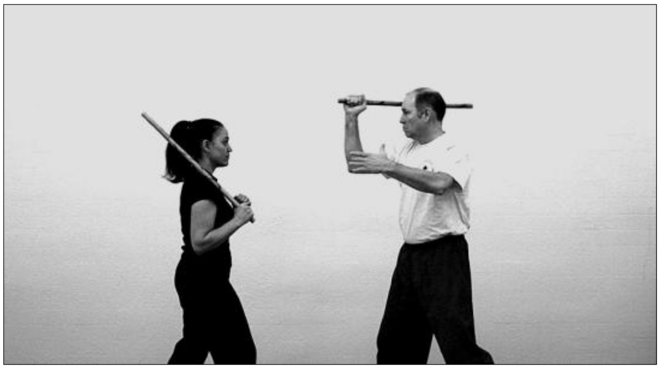

The "sweet spot" - impact portion of the cane
The right angle formation

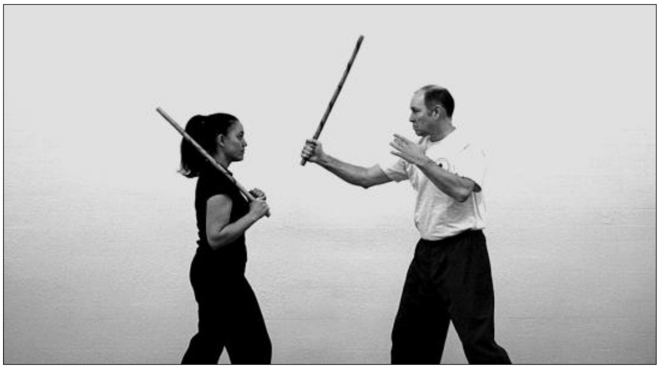
The right angle formation is important in teaching the student that a cane strike can be executed from close in. As you can see in the picture only about one inch of the butt of the cane is exposed. This keeps it from being grabbed by your opponent.

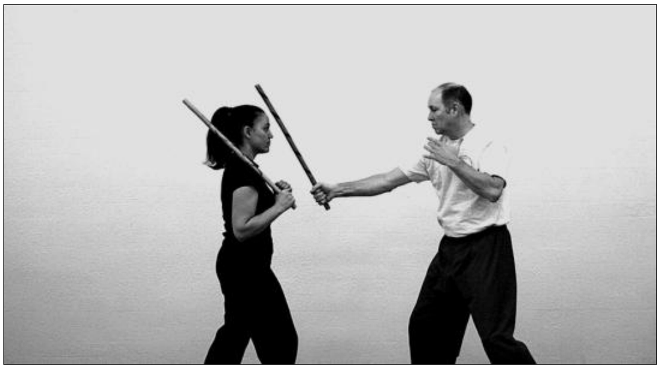
The extended distance grip where the wrist is not held in a tight right angle formation is good for when your opponent is farther away from you. I teach the right angle formation right from the beginning as it is harder for the beginner to learn.

Look at the photos below from the viewpoint of the bottom of the stick rather than the shaft. From a tight bend of the elbow the butt of the cane is hammered downward as though slamming a beer mug onto a counter top. This creates a sharp striking motion. The wrist is kept at a right angle throughout. Although the strike depicted is a number 12, this is the configuration for all strikes except for the stabs.

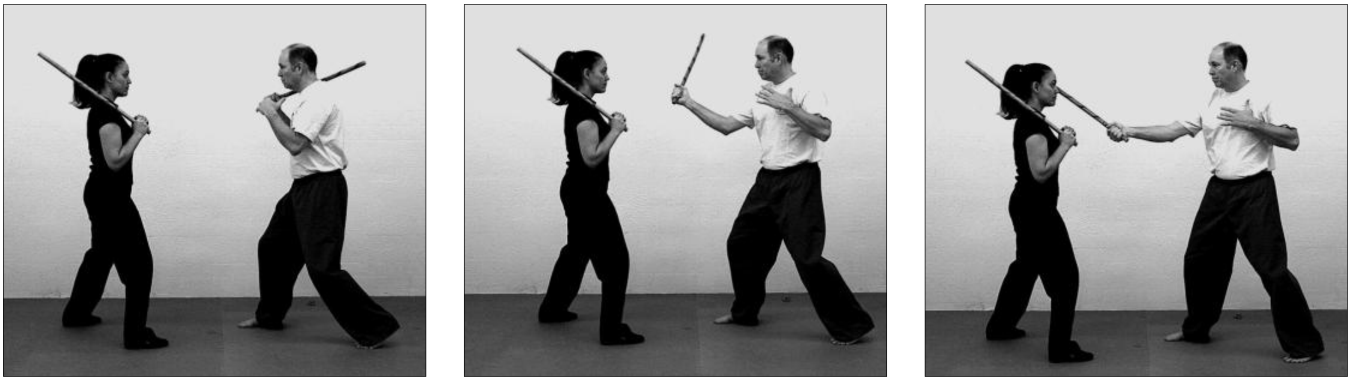




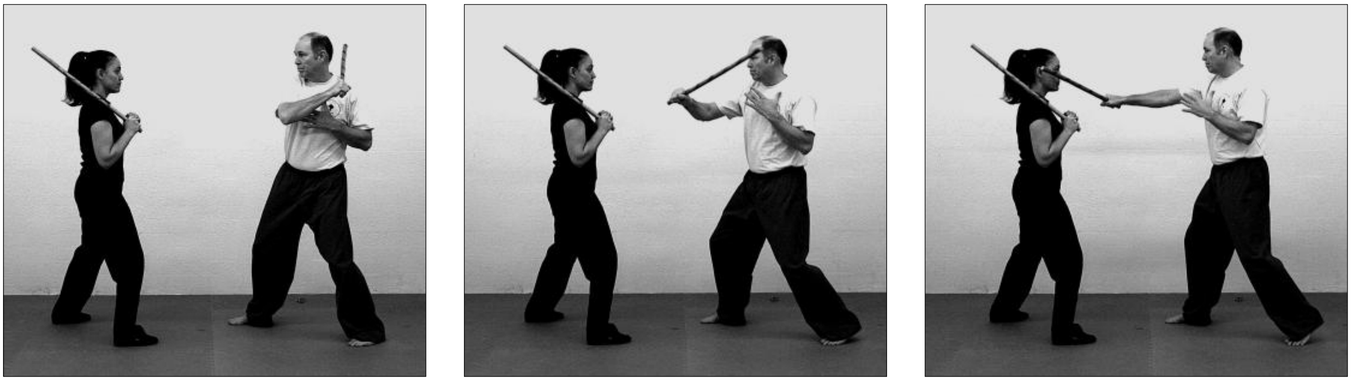




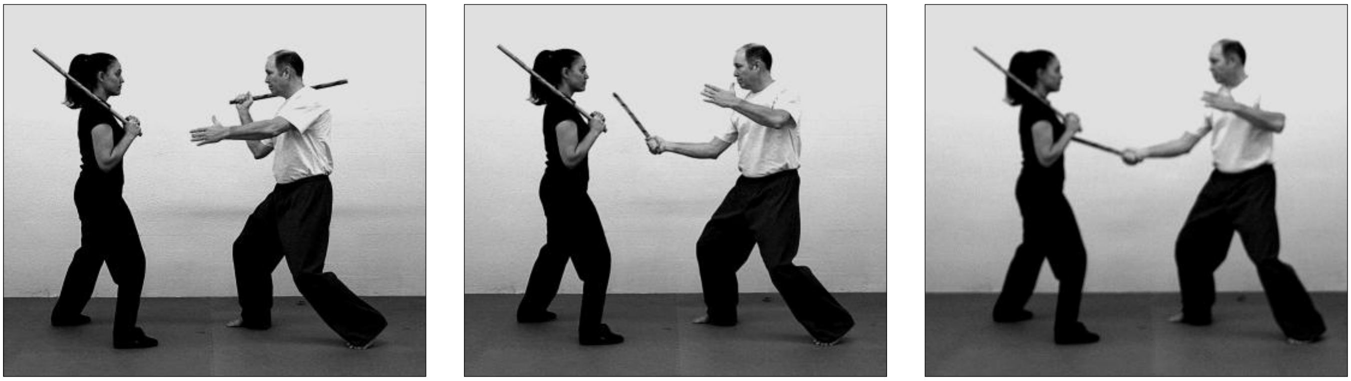
Strikes 1-14



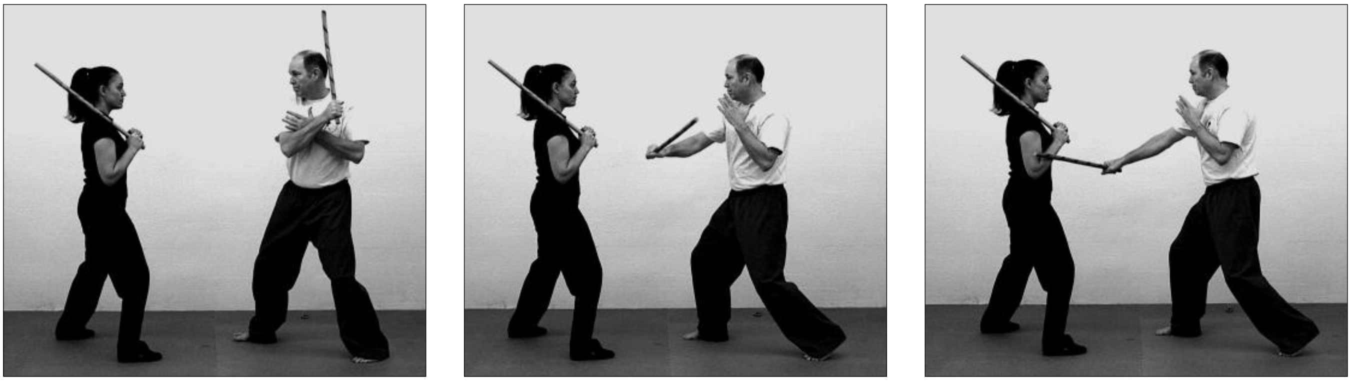
Strike number 1 is a forehand strike to the head.



Strike number 2 is a backhand strike to the head.

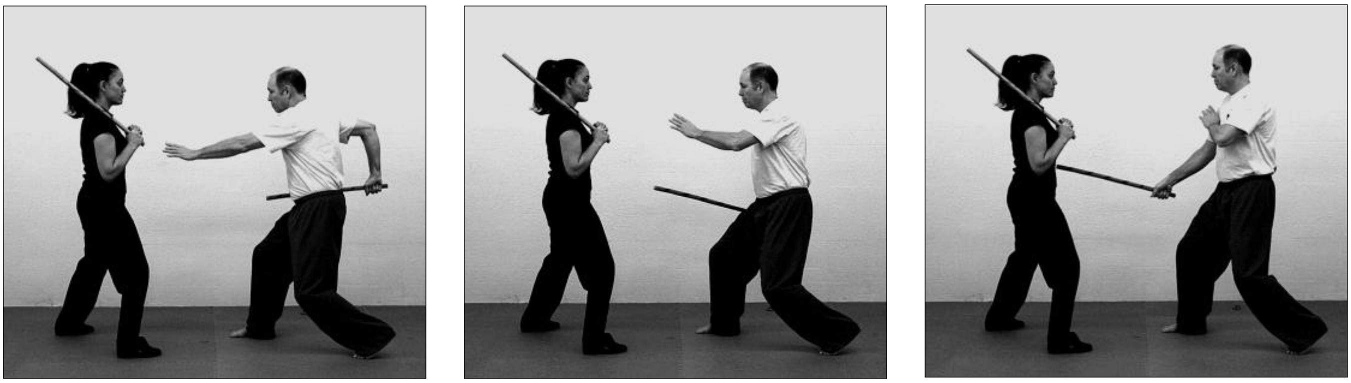


Strike number 3 is a forehand strike to the elbow or ribs.

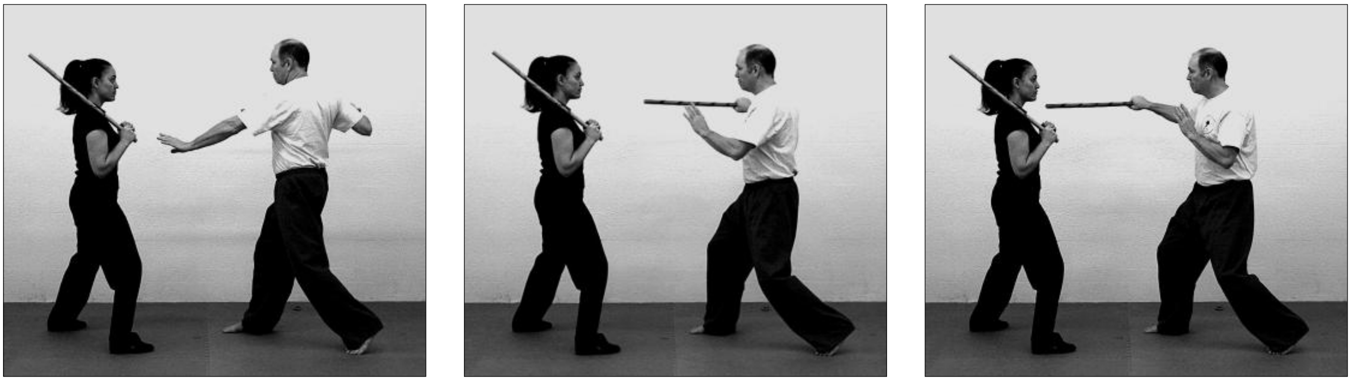


Strike number 4 is a backhand strike to the elbow or side.

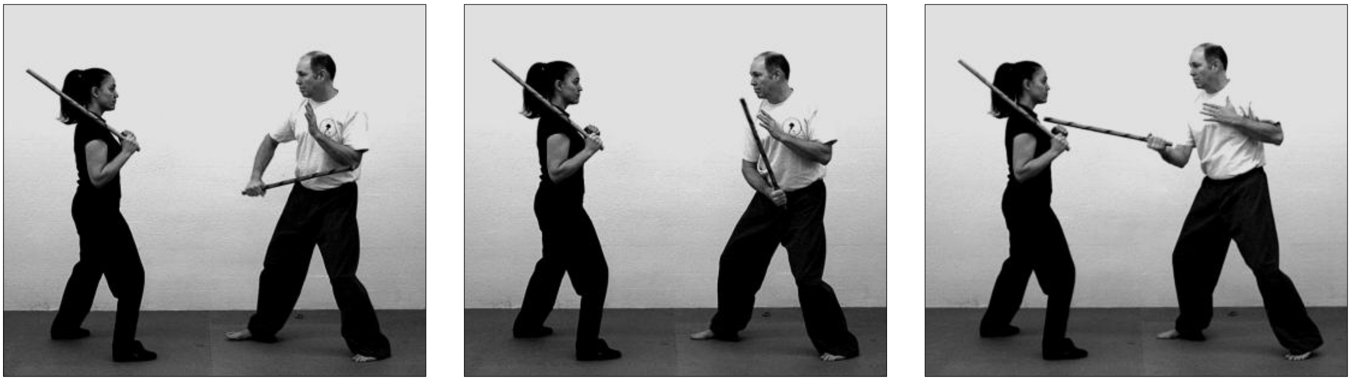
Strikes 1-14 continued...



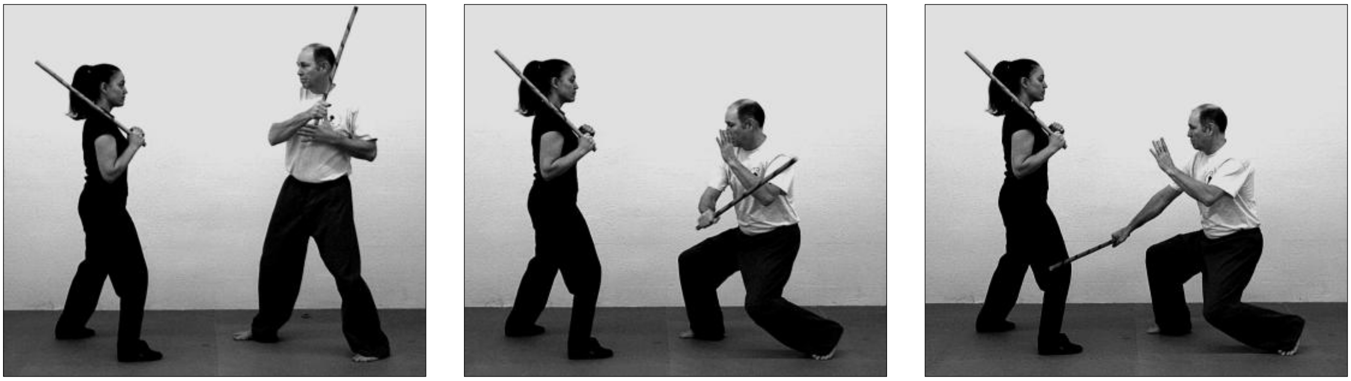
Strike number 5 is a stab to the belly.



Strike number 6 is an over hand stab to the left shoulder insertion.

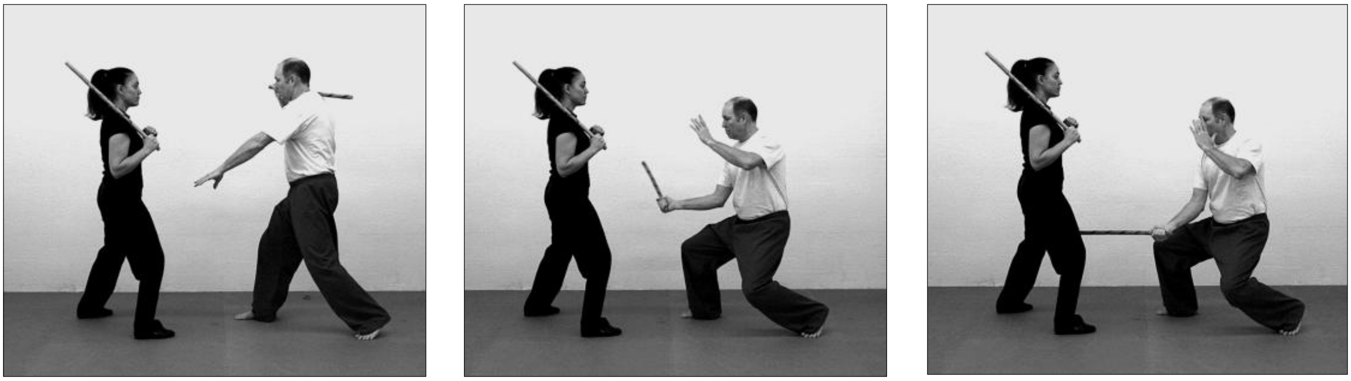


Strike number 7 is an underhand stab to the right shoulder insertion.

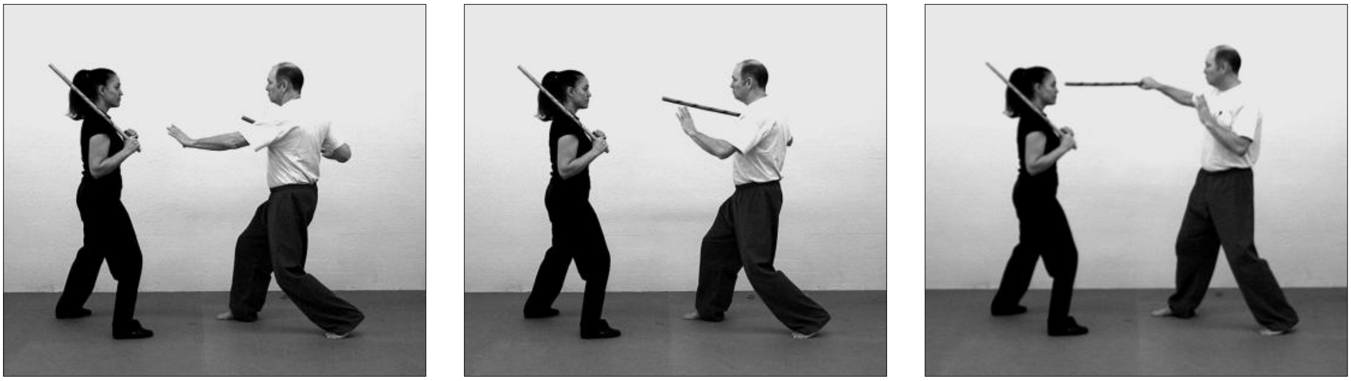


Strike number 8 is a backhand to the knee.

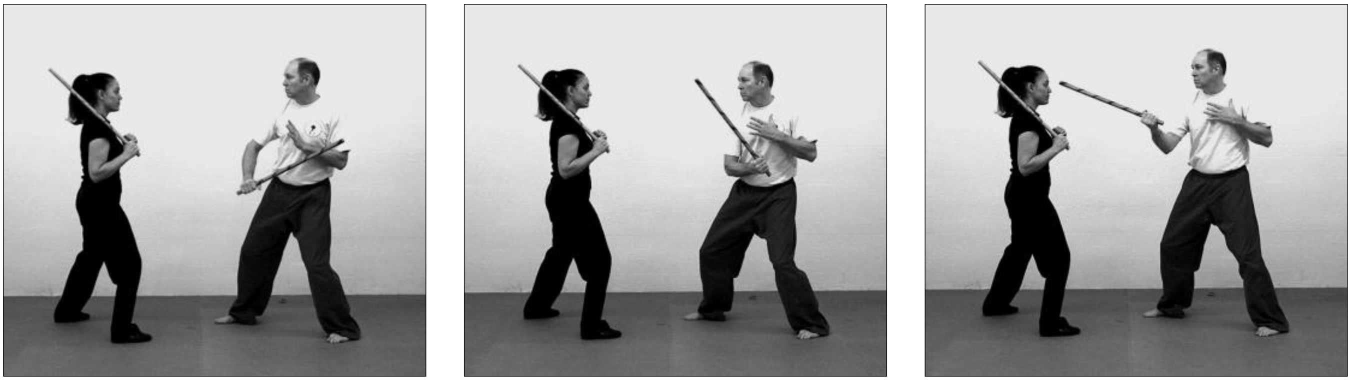
Strikes 1-14 continued...



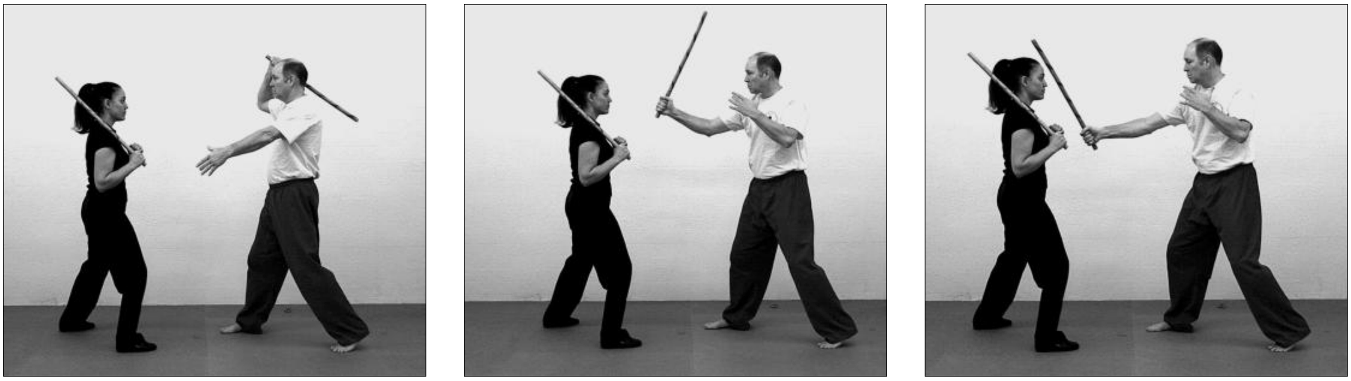
Strike number 9 is a forehand to the knee. Note that in strikes 8 & 9 I bend my knees, not lean forward, to hit the target.



Strike number 10 is a stab to the left eye.



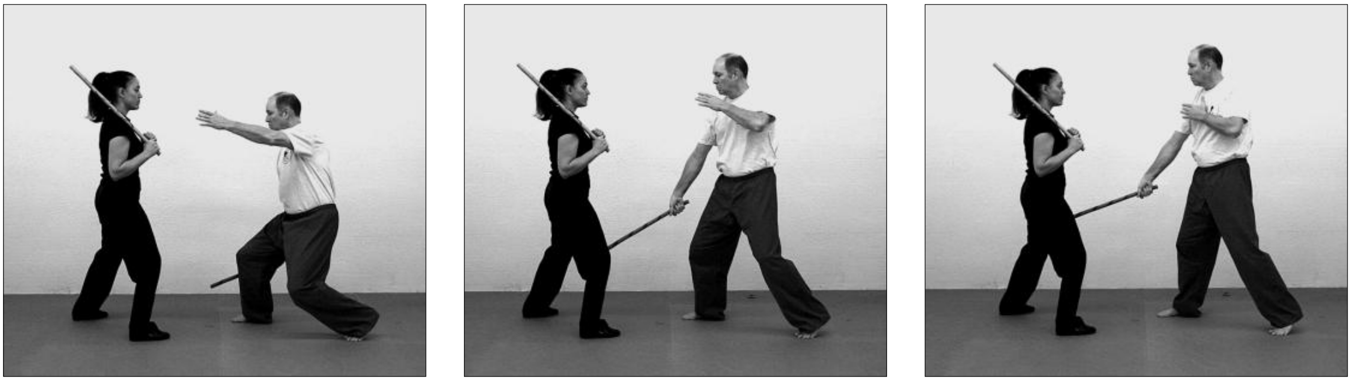
Strike number 11 is a stab to the right eye.



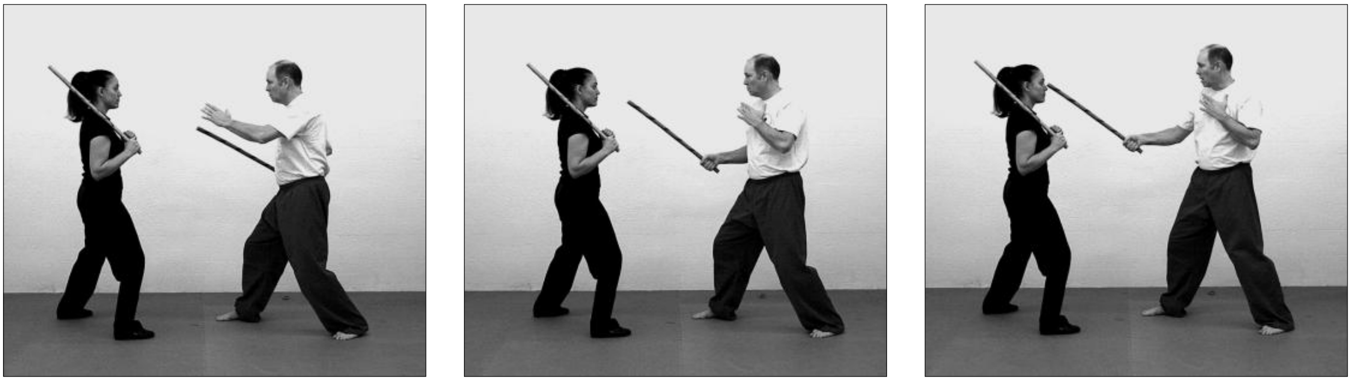
Strike number 12 is to the top of the head or forehead.

Strikes 1-14 continued.

I added strikes 13 and 14 to the traditional twelve as I noticed that two rather dirty strikes seemed to be missing. Strike number 13 is a strike to the groin and strike number 14 is a thrust straight to the face.



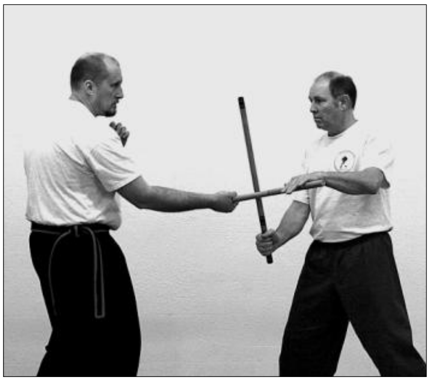
Strike number 13 is an upward strike to the groin.



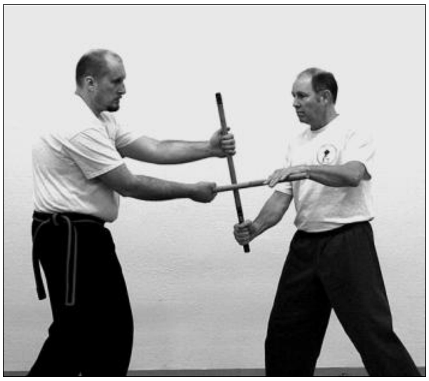
Strike number 14 is a straight thrust to the face.

Blocking

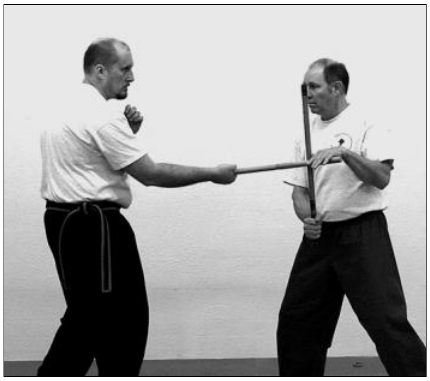
The blocking in MA80 has been influenced strongly by Balintawak Eskrima. When I first met Manong Ted Buot, he exposed a weakness in my own blocking. I blocked too far away from my body leaving my cane set up for him to grab it with his check hand. He told me, *"Don't be like a kitten pawing at a piece of string."* Now when my students make the same mistake I'll ask, *"What is so precious about the air that you think it needs protecting?"* The key is to block close to the target being struck at.



The block is too far from my body.



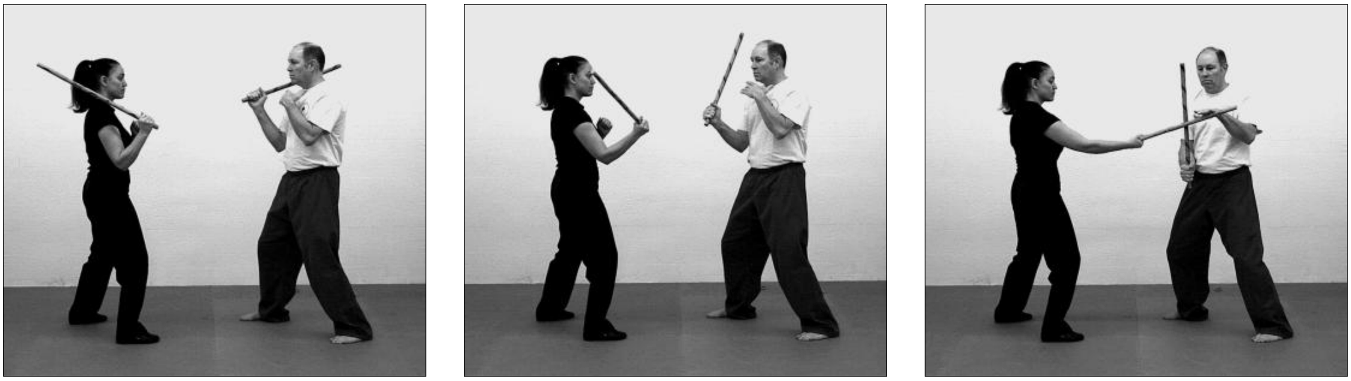
This exposes it to being grabbed.



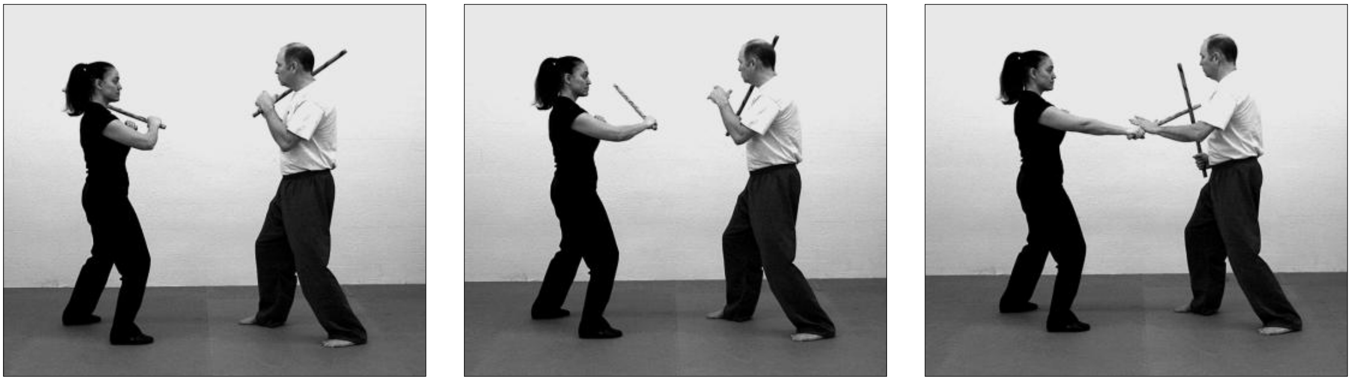
Here is the proper distance for the block.

Force-To-Force Block/Vertical Block

This block is done very close to the body. The hammering action use in striking is the same action for this block. The position of the cane is straight up. This will keep the tip of it from being close to your opponent so as not to get grabbed.

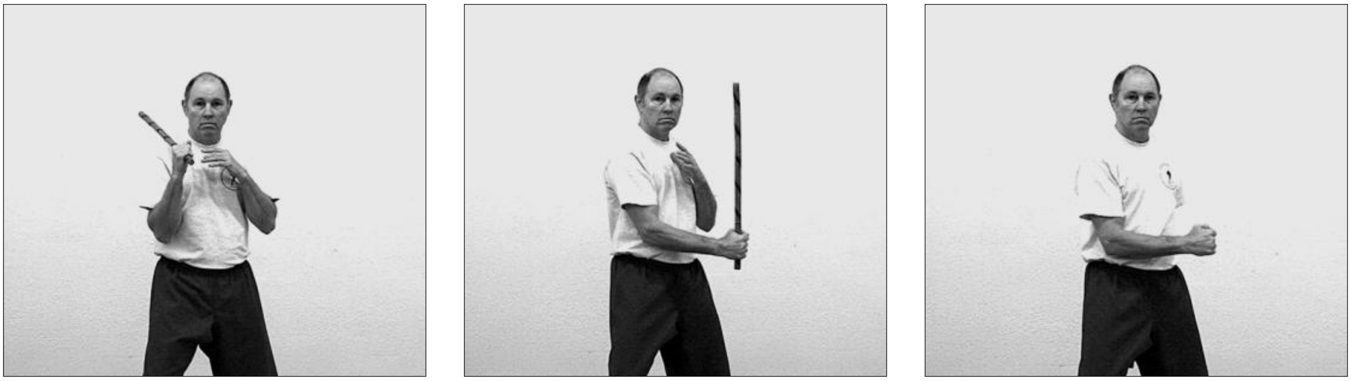


Vertical block against a number 3 strike.



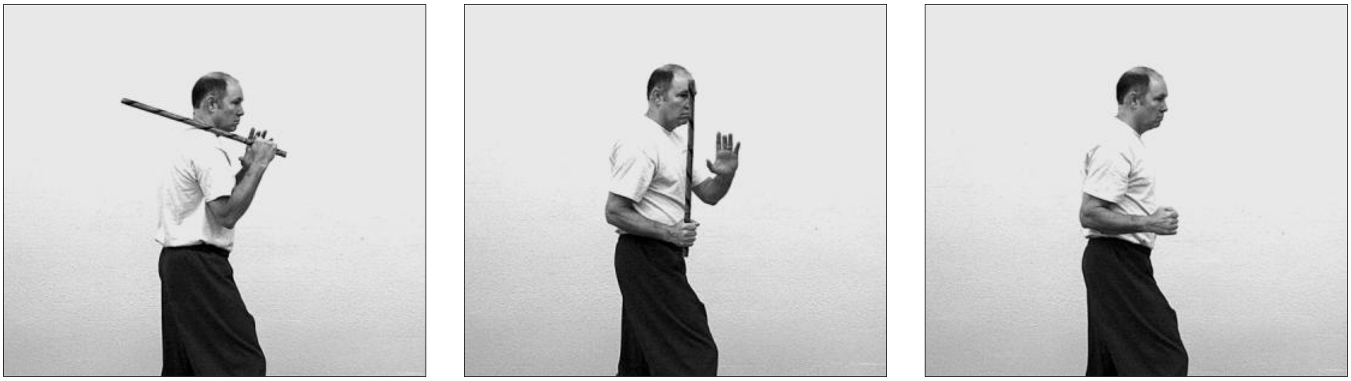
Vertical block against a number 4 strike.

The key to the correct executions of the vertical block to your left side is keeping your forearm parallel to the floor in its final position. You see your fist does not extend far beyond your body.



From your guard position you bring your block over to your left side. Note the vertical position of the cane and the horizontal position of your forearm.

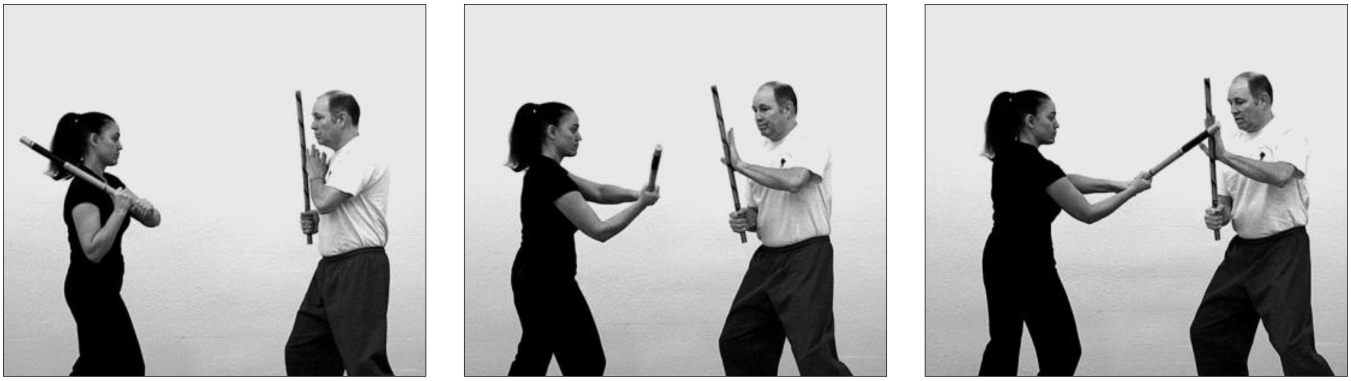
The key to the correct executions of the vertical block to your right side is bringing your grip hand back to your side as if you are going to put the butt of your cane in your pocket. You turn your body to the right as you do this.



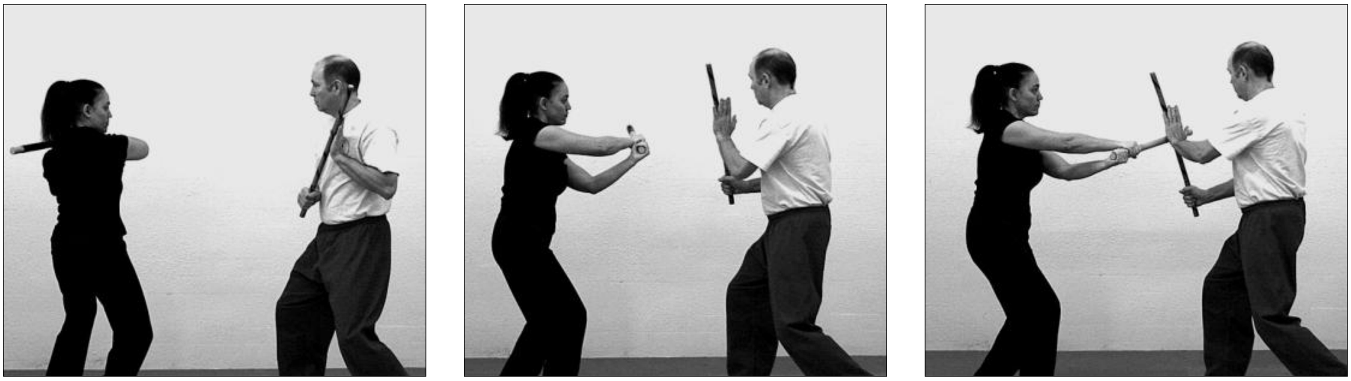
From your guard position you bring your block over to right side. Note the vertical position of the cane and your rotation into the block.

Brace Block

The only time I use a two handed Brace Block is when my opponent has a heavy weapon such as a baseball bat. Then you need a reinforcement to keep the weapon from crashing through your block.



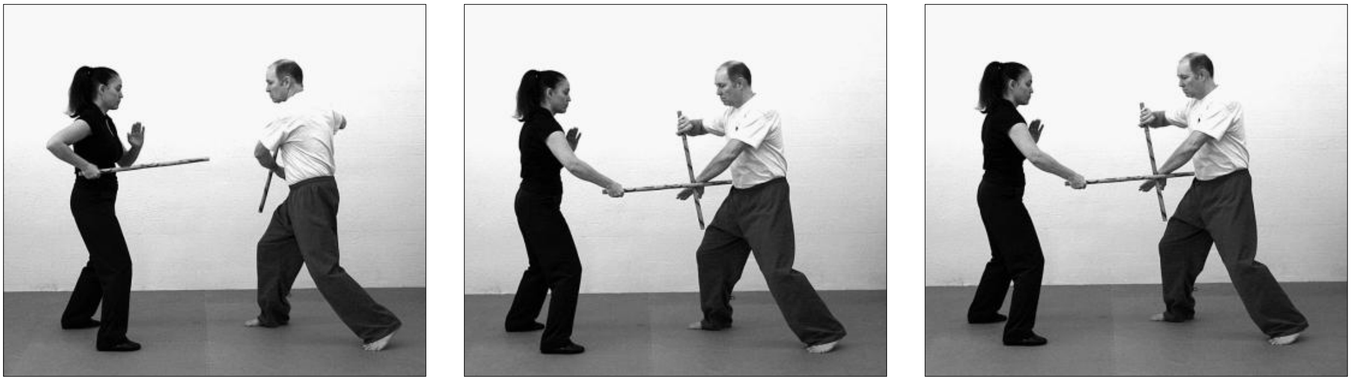
Brace block to my left side.



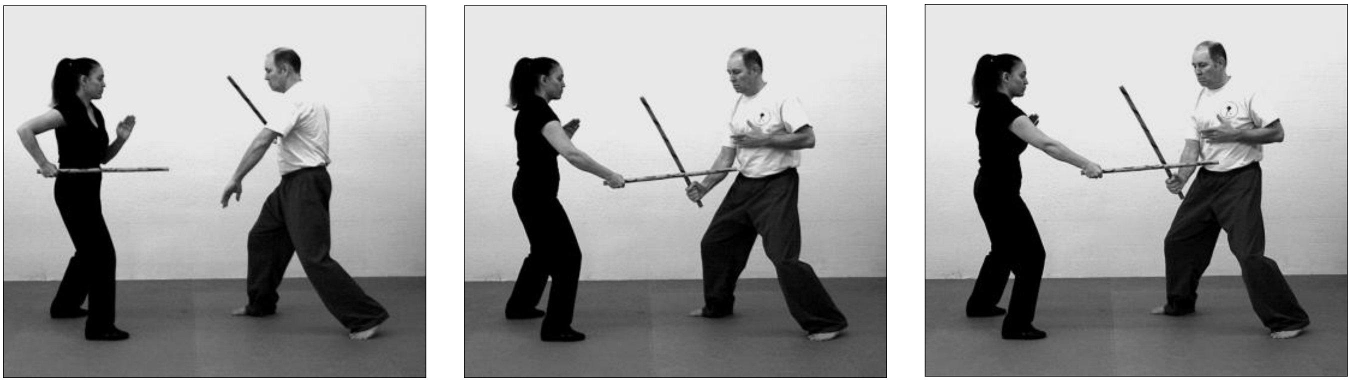
Brace block to my right side.

Vertical Parry

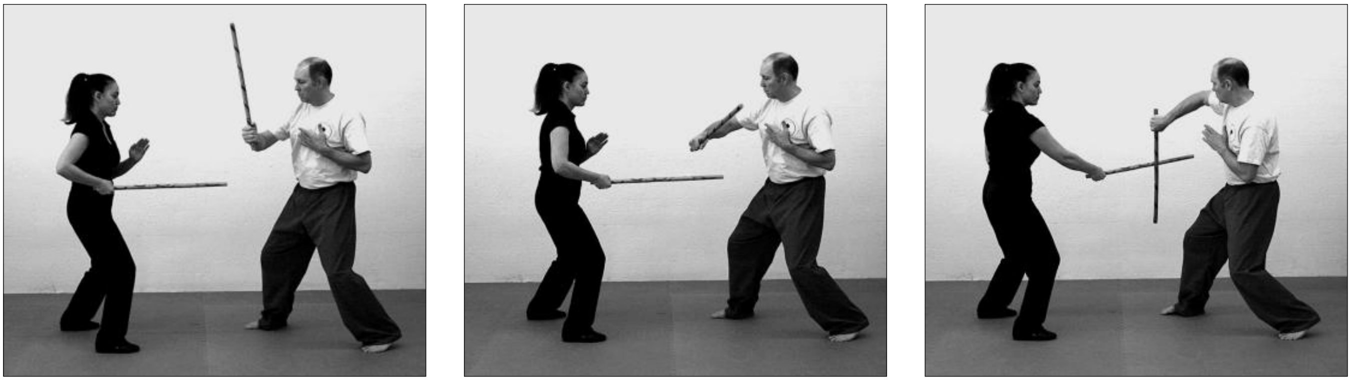
There are three different ways I teach the Vertical Parry. They are used against forward stabs such as strike numbers 5, 6, 7, 10, 11 and 14. The first is the Vertical Parry tip down. This is the first parry Prof. Remy taught against the number 5 strike. You brace the edge of your check hand against your cane and it is the check hand that moves the cane, not the grip hand. This stabilizes the position of the cane during the parry. The next parry is the Vertical Parry tip up. From the guard position you move your cane from right to left in a circular path. The last parry is what I call the Swat. This is a quick wrist flick downward when a stab comes at your stomach or right side and your cane is to the left of it.



Vertical Parry tip down



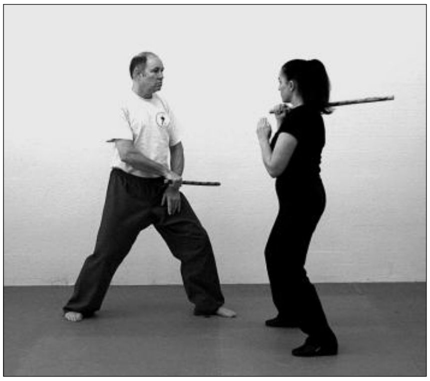
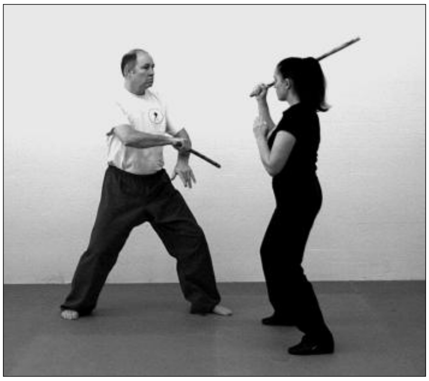
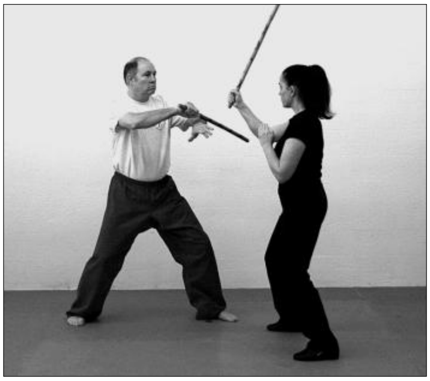
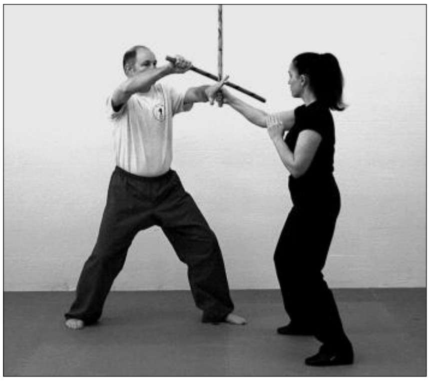
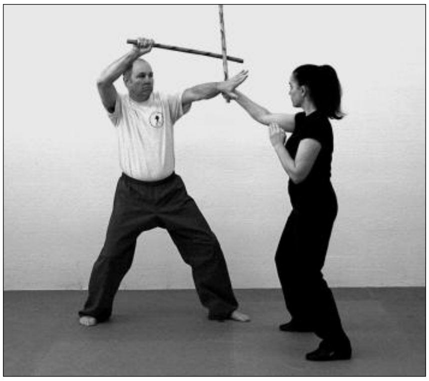
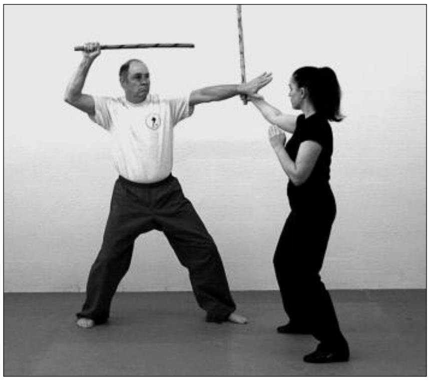
Vertical Parry tip up



The Swat

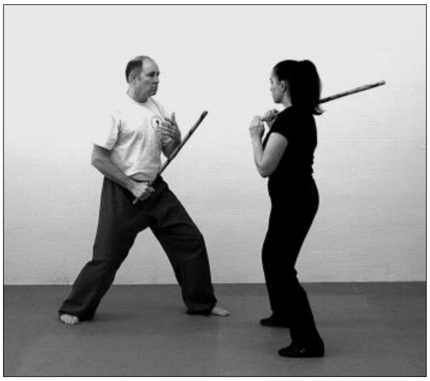
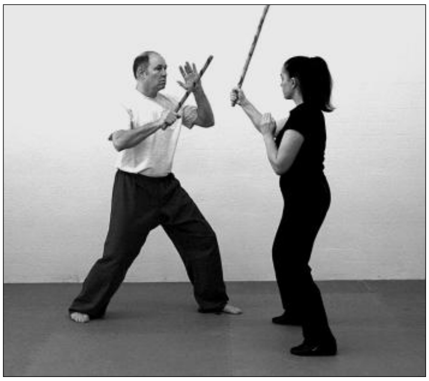
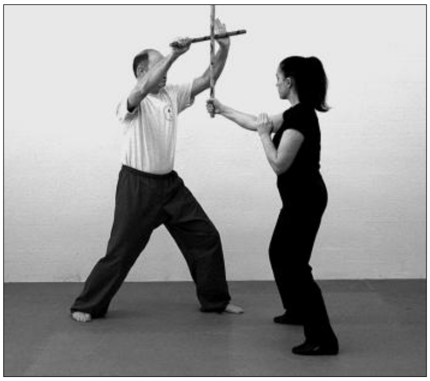
The Umbrella

This type of block is misleading as it appears that it is the cane that is the important part of the block. Actually it is the check hand that does the deflection while your cane acts as a secondary protection of your head. This is commonly used against a number 12 strike. You raise your cane up and your check hand threads forward from underneath it. You check hand contacts your partner's striking arm while your cane meets his cane. You use your check hand to draw his striking arm to the side. This is best done while executing a side or forward angle step.

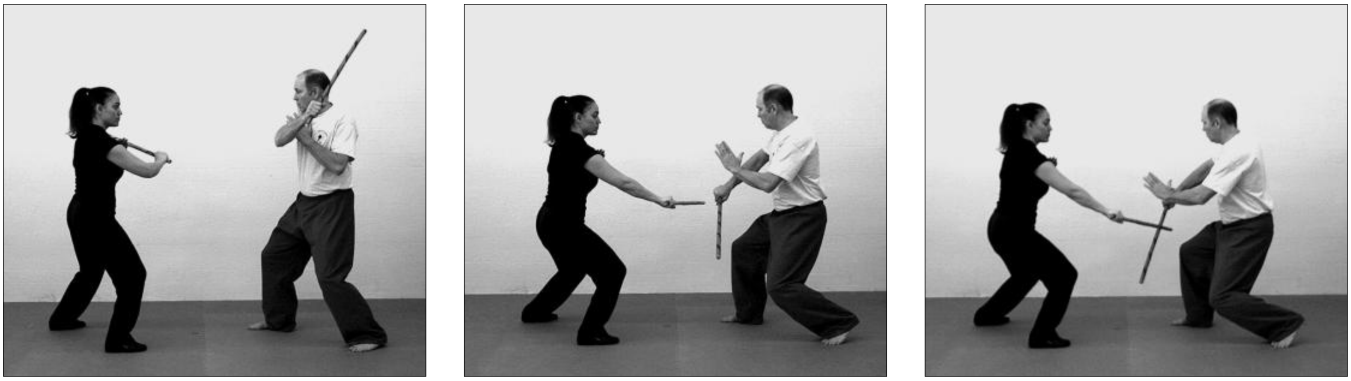
Rising Block

The Rising Block is just a high version of the Brace Block.

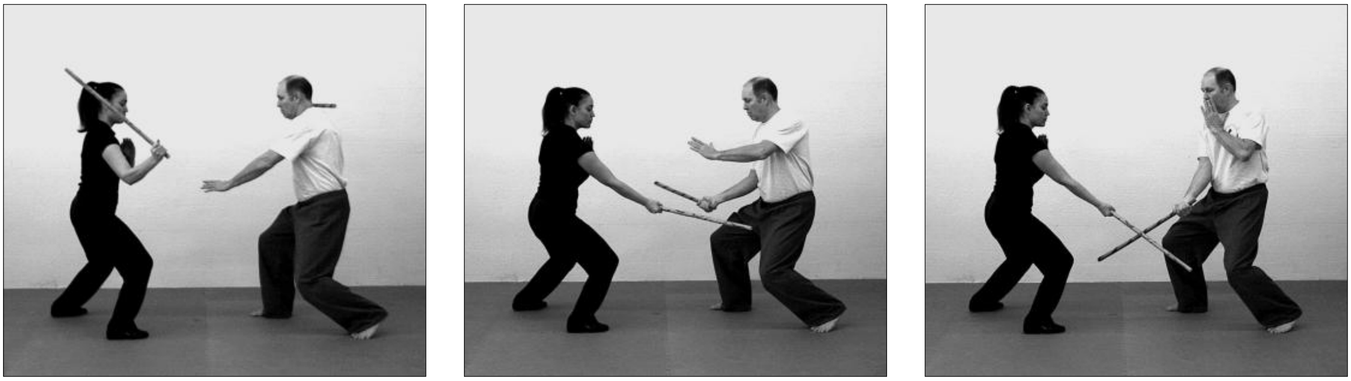




Low Block

Your low blocks are the initial defenses taught for strike numbers 8 & 9. You use your number 8 strike to block his number 8 and your number 9 strike to block his number 9. Note that I drop my knees to reach the strike. I do not bend forward and expose my face to a follow up punch.



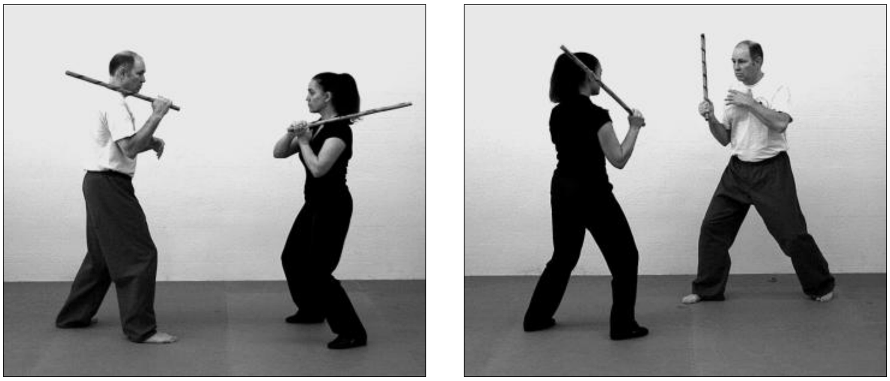
Low block against number 8 strike.



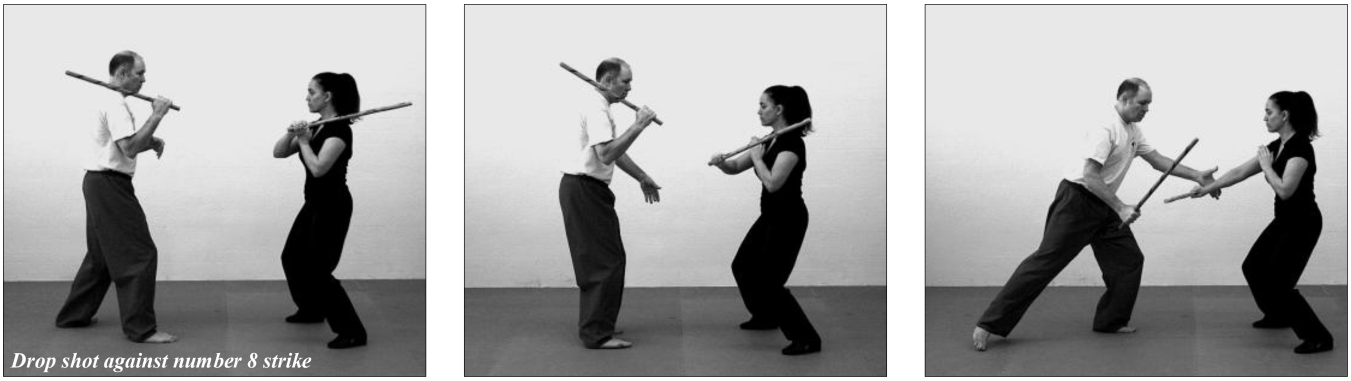
Low block against number 9 strike.

Drop Shot

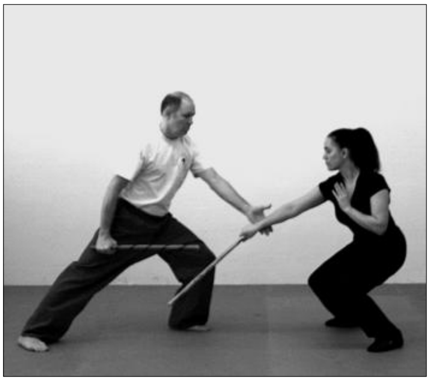
Low Block is effective when you and your opponent's cane hands are on the cross sides of your bodies. The Drop Shot is the answer to the problem of how to handle a low strike when it is coming to the same side as your stick hand. It is unfeasible to attempt to bring the Low Block all the way to the other side in an attempt to protect your knee.



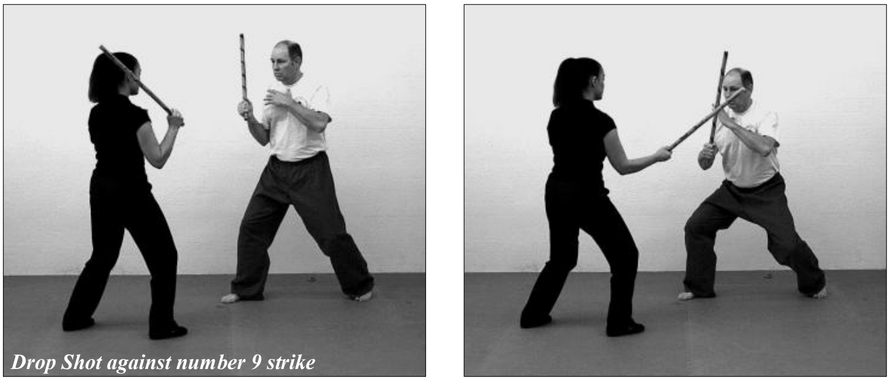
The **Drop Shot** against the number 8 strike: You cut down to your right side past your right leg while your check hand swings down across your body to intercept your opponent's arm. This will stop the strike outright. Step back with your right leg as you execute to get the target out of the way. The Drop Shot against the number 9 strike: Your cane comes down across your body and goes down horizontally. Your check hand goes down over the top of your descending cane. The check hand hits your opponent's arm at the same time as your cane hits theirs to deflect their cane downward below your knee.


Drop shot against number 8 strike

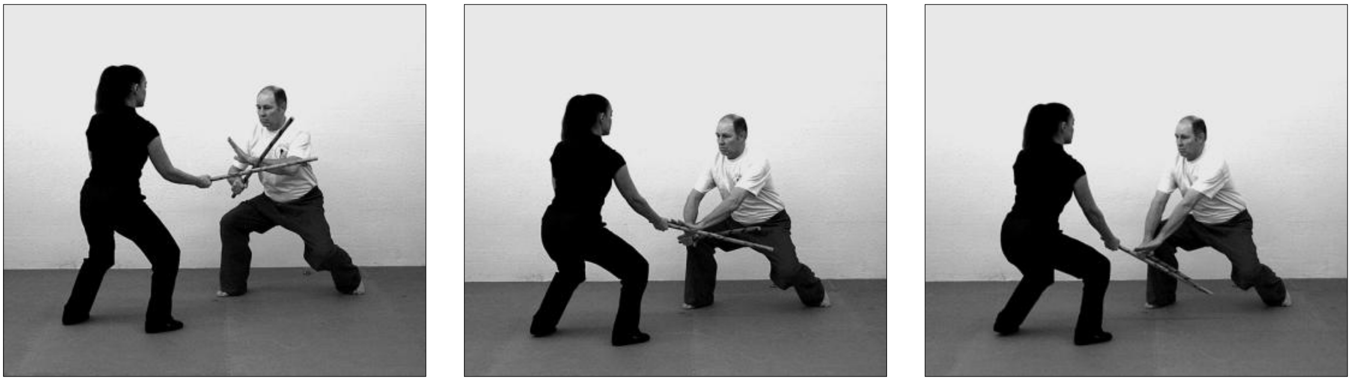
My partner strikes at my right knee. I withdraw my right leg as I use my check hand to stop her arm. I hit her cane with...



...a downward stroke of my cane.


Drop Shot against number 9 strike

She strikes at my left knee. I drop down to sharply palm punch her wrist.

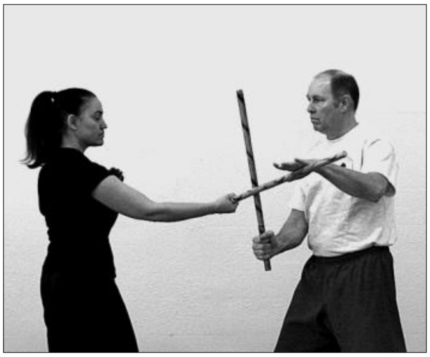


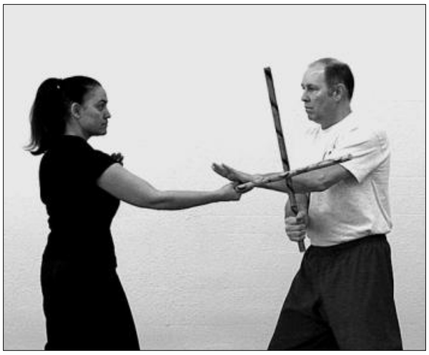
This will knock her strike off trajectory from the target. I flip my cane over to strike her cane as my safety.

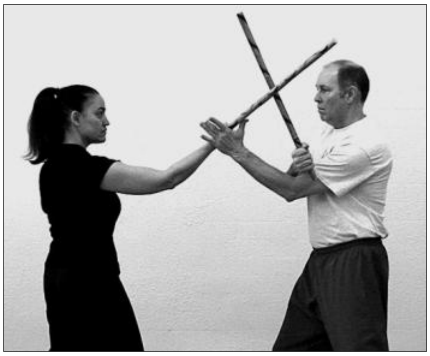
The Check Hand

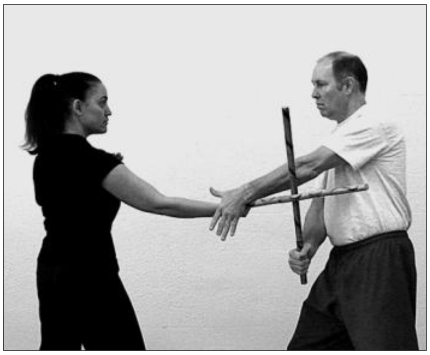
Before we get into the signature defensive action of Filipino martial arts, the block-check-counter, I want to go over the importance of the Check Hand. In many instances the Check Hand is more important than the stick hand. Guro Dan Inosanto calls it the "alive hand." Manong Ted Buot calls it "the quarterback." You use the Check Hand to capture, maneuver, delay, manipulate your opponent's cane and cane arm as well as using it for joint locking, striking, blocking attacks, and aiding in throwing. In MA80 I cannot overemphasize the importance of using the Check Hand.

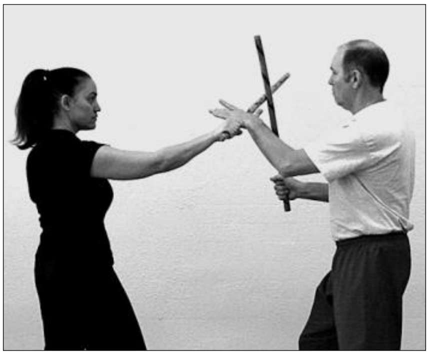
There are three positions for the check hand when used in conjunction with blocking your opponent's cane strike. I call them parallel check, cross check, and scissors check. A parallel check is where both hands are aligned side by side. A cross check is where your arms cross but both hands go in the same direction. A scissors check is where both your hands move in opposite directions (usually from a crossed position to an open position).

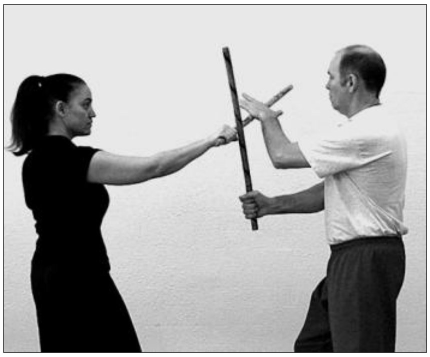

Parallel check to the left side.

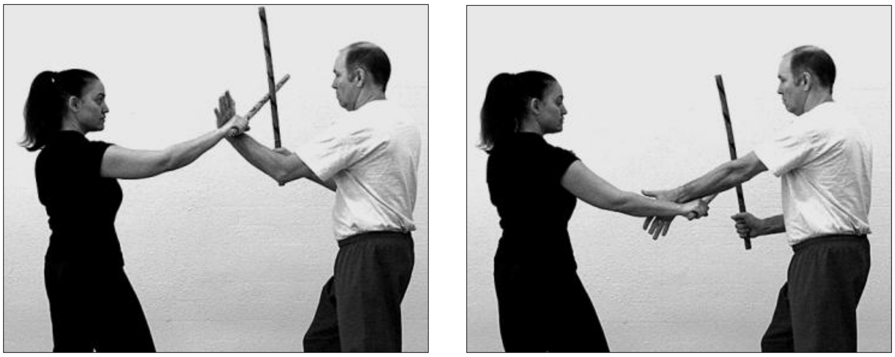

Cross check to the left side.


Scissors check to the left side (high)


Scissors check to the left side (middle)

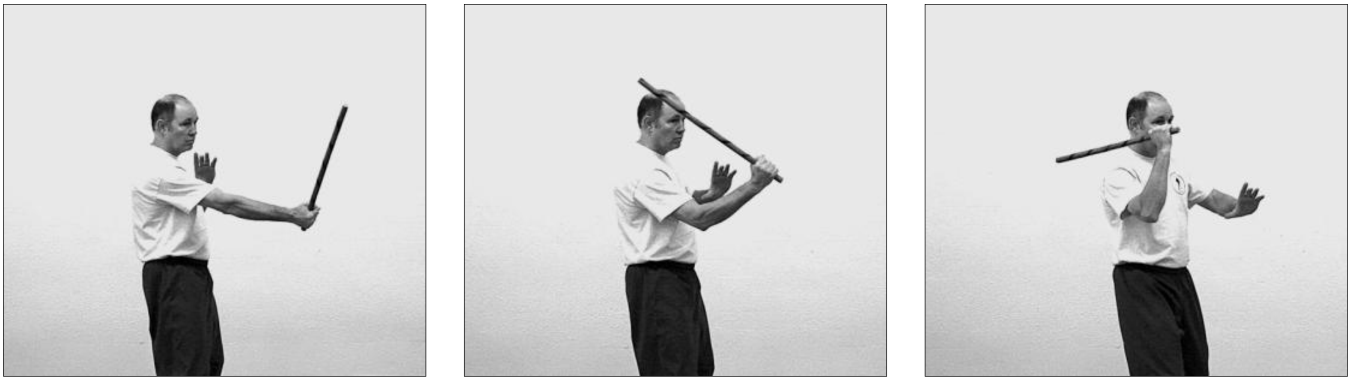

Parallel check to the right side.


Cross check to the right side.

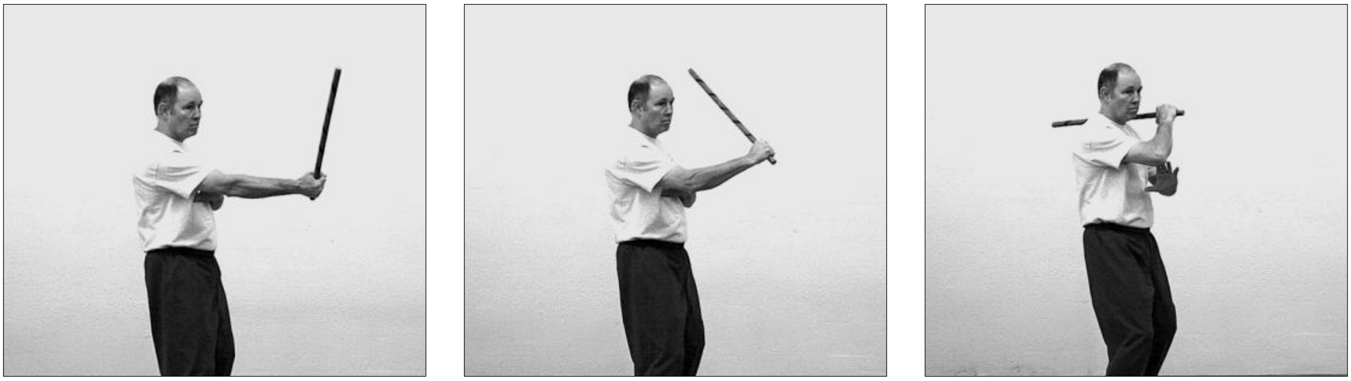

Scissors check to the right side (high - middle)

Recoil Options

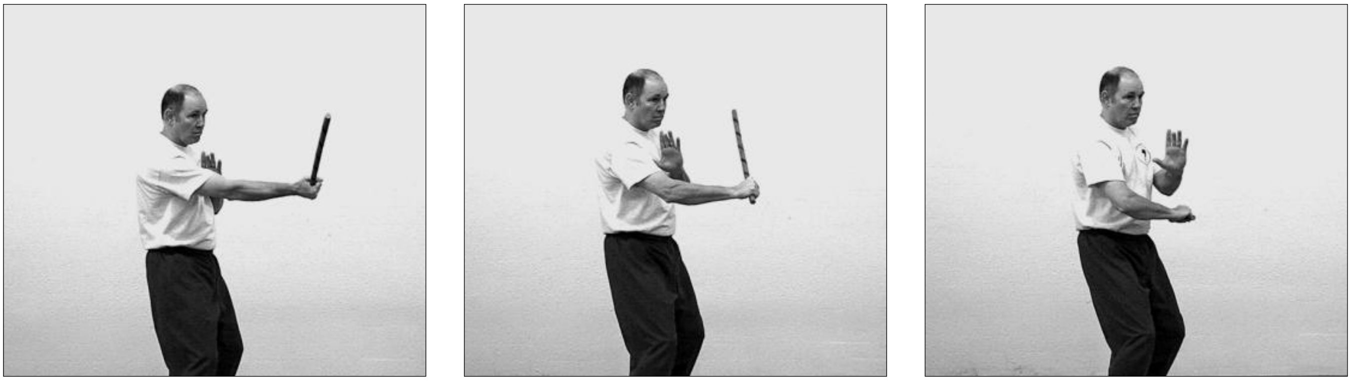
A unique factor in MA80 is that there are three specific ways to recoil your cane after a strike or block. The cane actions were initially based on the use of the blade. A blade cuts or slashes through things. A cane is an impact weapon, not a slash weapon, but a characteristic that remains for the blade is the slash through. This sets you up for creating a habit pattern which can be exploited later. In MA80 we use the action of the wrist to recoil your strike/block to one of three destinations: the same side shoulder (same side as the grip hand), cross side shoulder and the cross side belt line. Drilling the three options keeps one from habitually doing the same thing over and over again. As Manong Ted Buot took advantage of my habit of slashing, I have been able to do the same to others.



Same shoulder recoil - upon impact, my wrist activates and bends back to the same side shoulder.

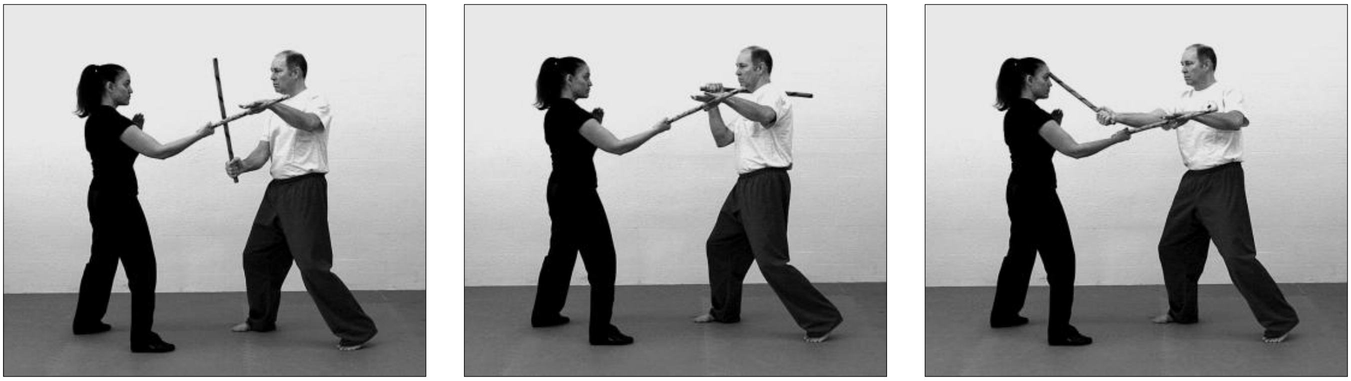


Cross shoulder recoil - upon impact, flip the wrist over to the opposite side shoulder.

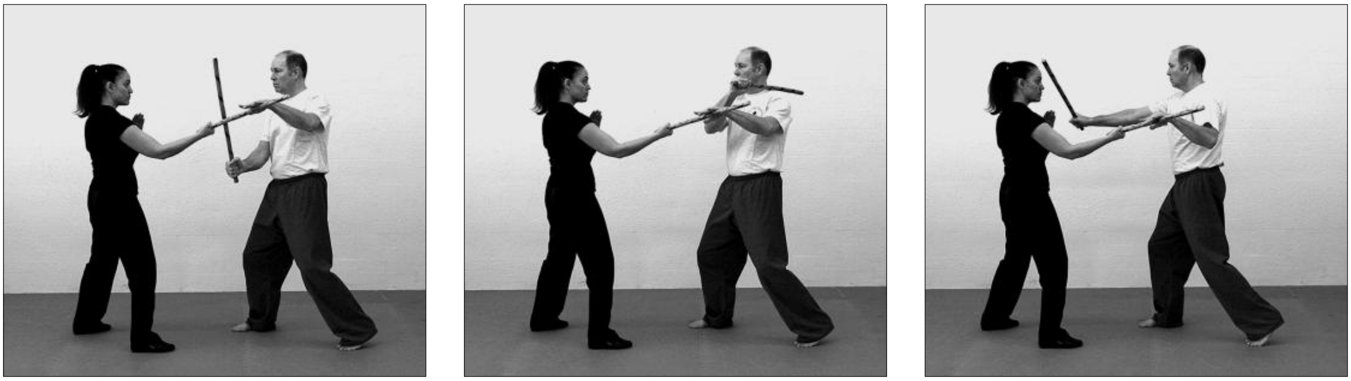


Cross body recoil - upon impact, flip the wrist over to the opposite side hip.

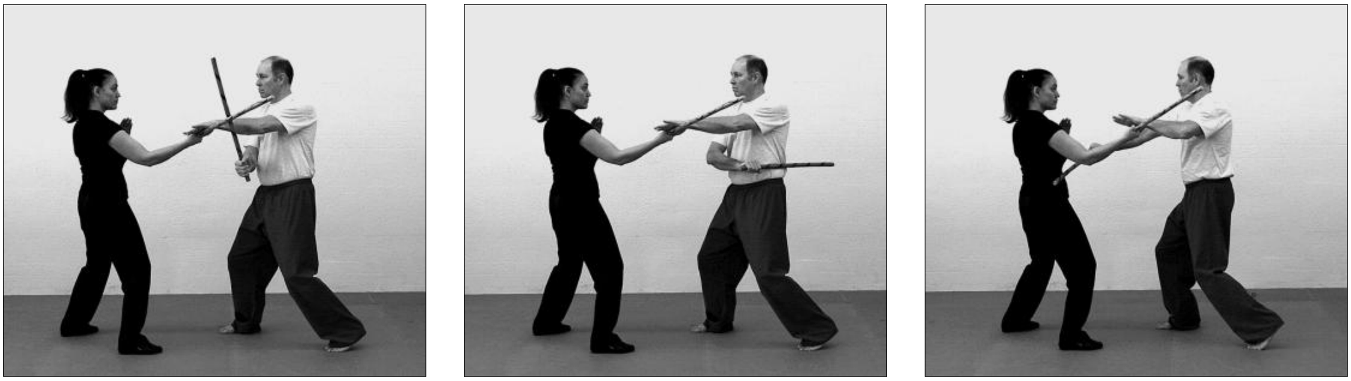
Here are some of the recoil options coming off of your block.



Same shoulder recoil off of a block (parallel check) against the number 1 strike.



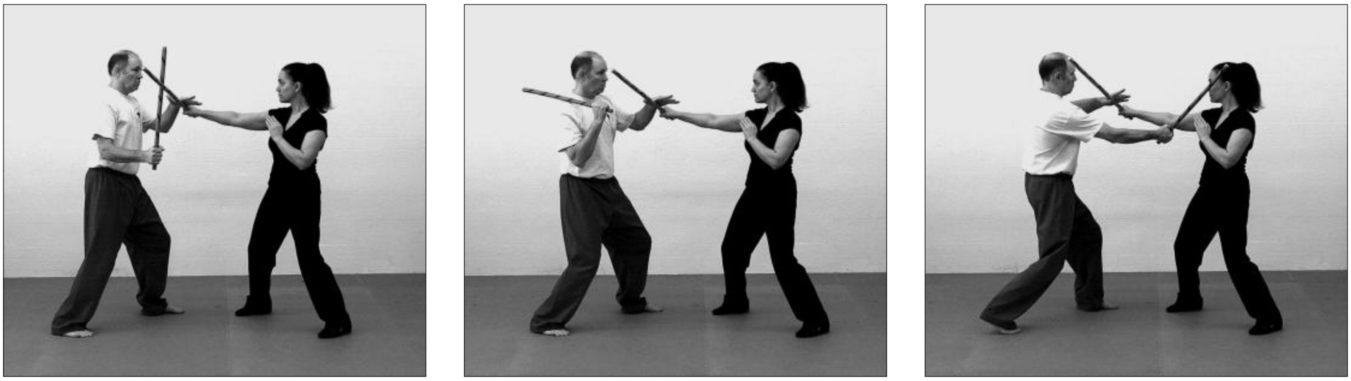
Cross shoulder recoil off of a block (parallel check) against strike number 1.



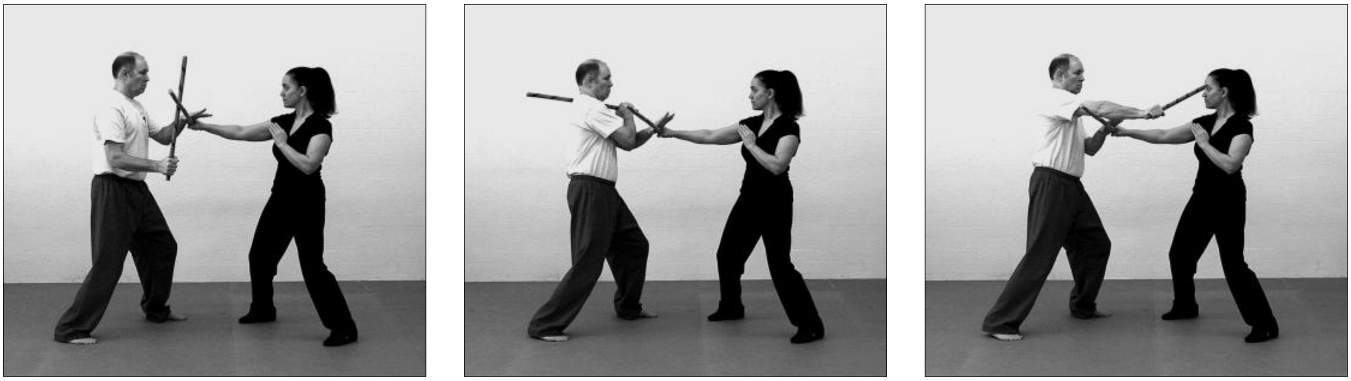
Cross body recoil off of a block against strike number 1. Note that in this I am using a cross check when I block.

The key to the correct execution is the rapid bend of your wrist to effect the recoil. You do not slash through after you block. It is a straight line action of your wrist that brings back or across the cane. This takes a while to get used to but you will find your cane arm is in a much better position when you do so. Note that it is my forearm that faces my partner when I recoil in this fashion. My partner can't move my arm because she doesn't have access to my elbow or upper arm. I will use this a lot against people who like to slash through. They give me their elbow and I turn them to their disadvantage. The MA80 recoil method doesn't give your opponent access to your elbow so you handle that possible counter even before it begins. This is an example of what I mean by preemptively countering the counter.

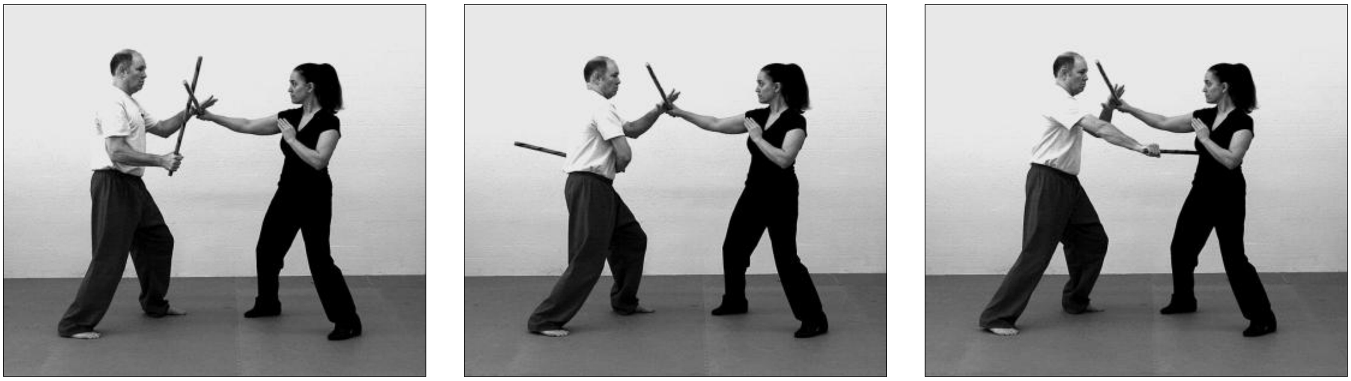
Here are some of the recoil options coming off of your block against strike number 2.



Same shoulder recoil off of a block (parallel check) against the number 2 strike.



Cross shoulder recoil off of a block (parallel check) against strike number 2.



Cross body recoil off of a block (cross check) against strike number 1.

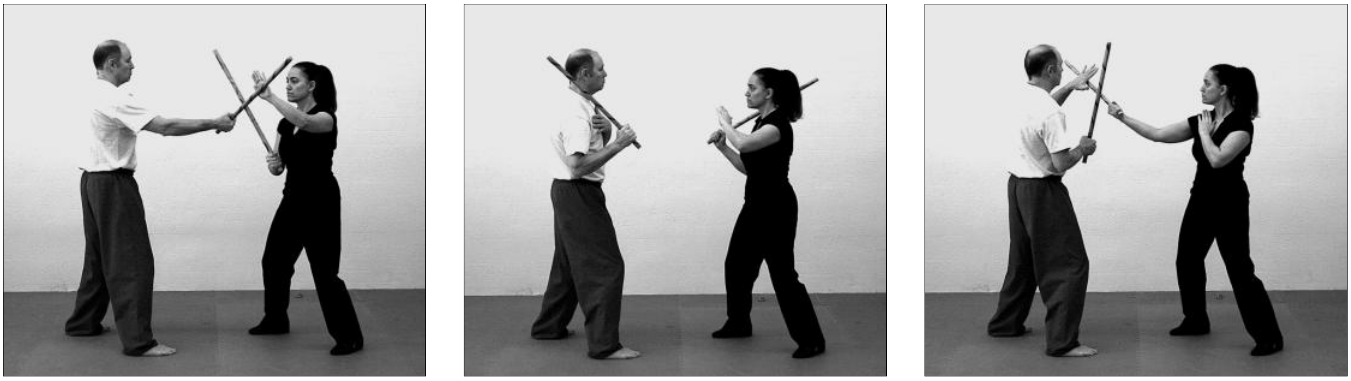
Block-Check-Counter

This is the signature defense action of most Filipino martial arts systems. It is a middle range defensive measure. At long range one uses either defensive footwork (covered later) or what is called “defanging” (striking the hand that grips the cane in order to break it). Block-check-counter is a way of defending against the stick attack and using the check hand to tag the cane for further use.

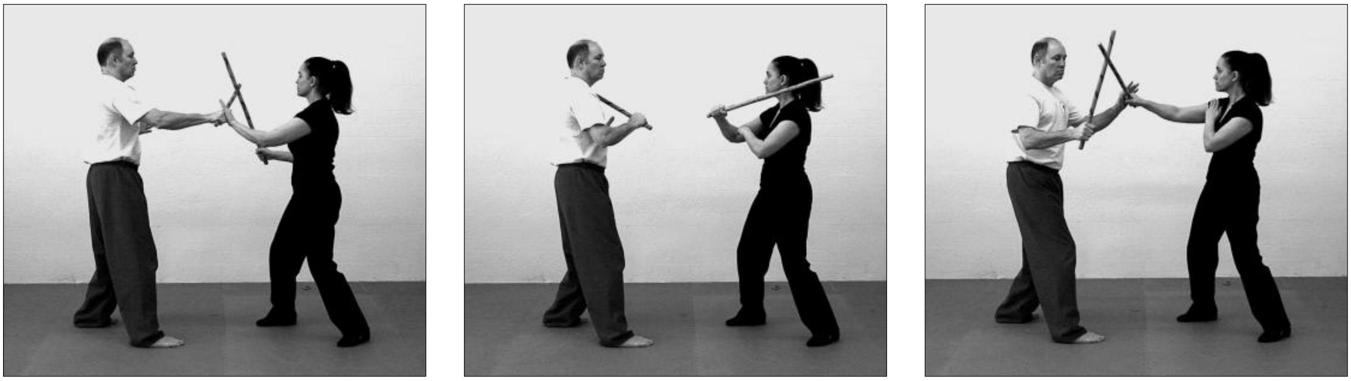
There is a drill I teach called Block-Check-Counter-Counter. I originally came up with this configuration after working with Manong Ted Buot. He exposed a weakness I had, a habit where I mostly used a cross check when applying Block-Check-Counter. He would parallel check and counter strike from an odd angle. This was the beginning of this drill. Block-Check-Counter-Counter is taught in three stages: fixed, semi-fixed and free-form.

Fixed style is where your partner strikes at you with strikes 1-14 in sequence and you block, check and counter with the same strike. He then blocks your counter strike. The pattern is 1-1, 2-2, 3-3 and so on. Semi-fixed is your partner strikes at you with strikes 1-14 in sequence and your counter strike is in any random order. Free-form is any numbered strike countered with any numbered counter strike. Of the three, it seems fixed style is the hardest to learn.

Block-Check-Counter-Counter Fixed Style

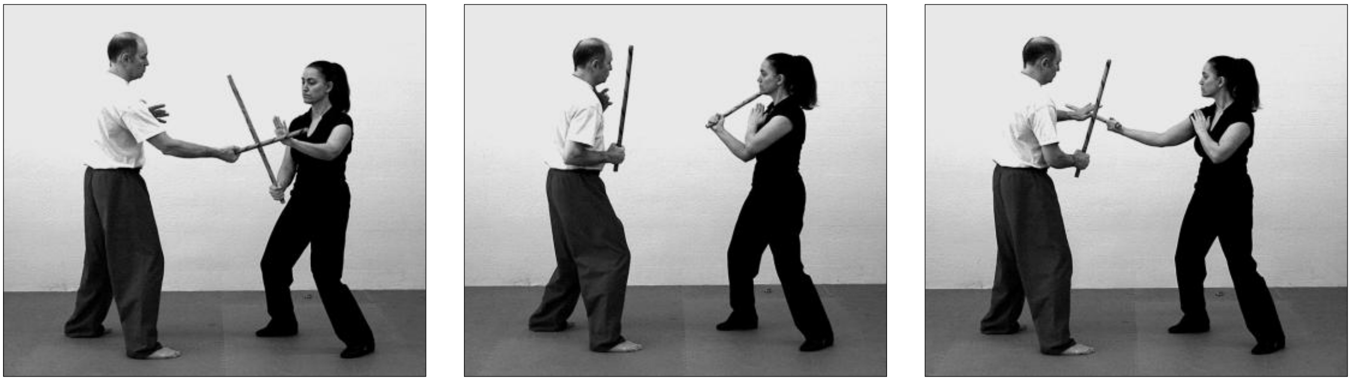


1-1. I strike with a number 1 strike. She blocks, recoils to her same side shoulder and strikes with a number 1. I block it.

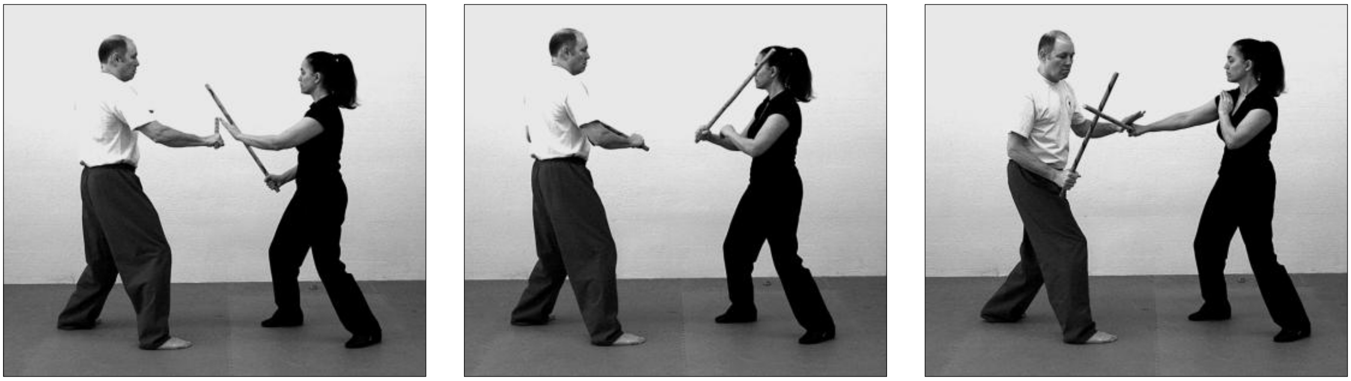


2-2. I strike with a number 2 strike. She blocks, recoils to her cross side shoulder and strikes with a number 2. I block it.

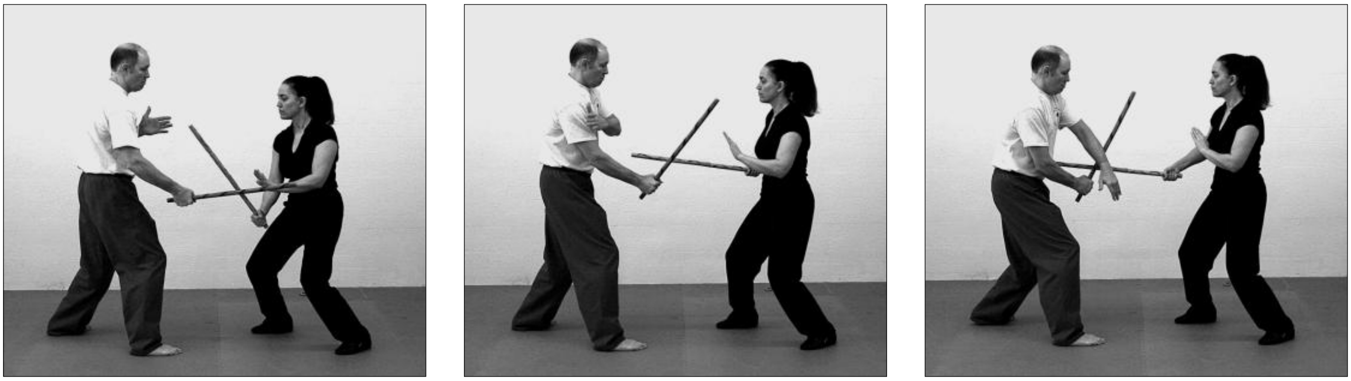
Block-Check-Counter-Counter Fixed Style continued



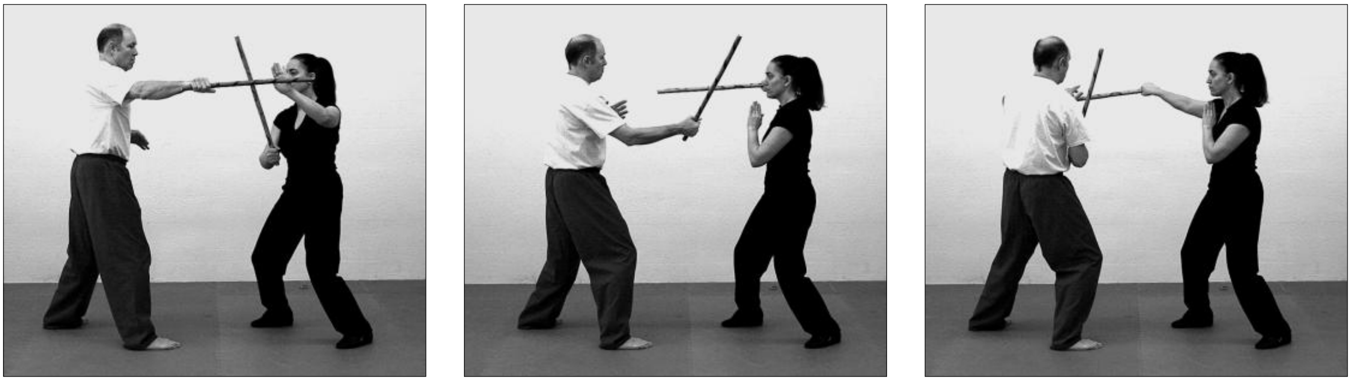
3-3. I strike at her with a number 3. She blocks, same shoulder recoils and counters with a number 3. I block it.



4-4. I strike at her with a number 4. She blocks, cross shoulder recoils, counters with a number 4 strike. I block and

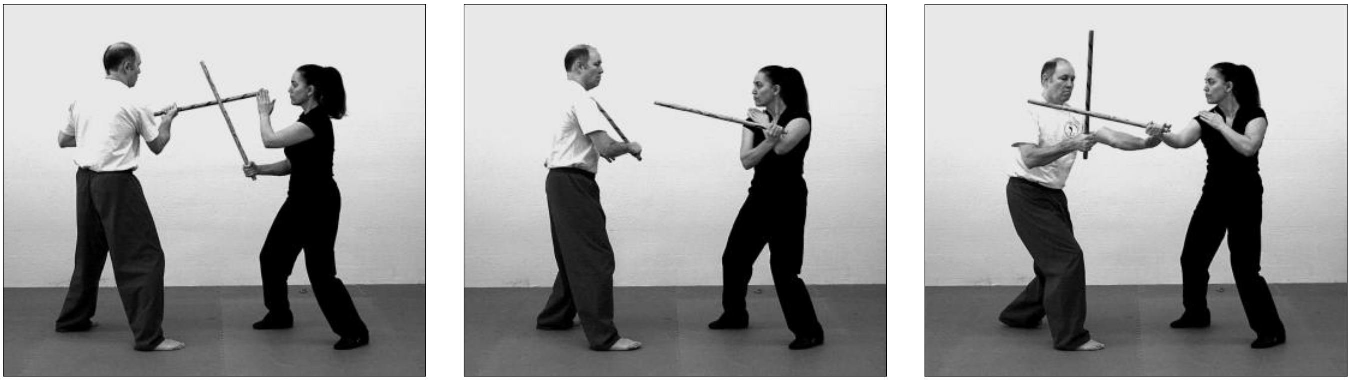


5-5. I do a number 5 stab. She does a vertical parry and counter stabs. I parry her stab and clear it with my check hand.

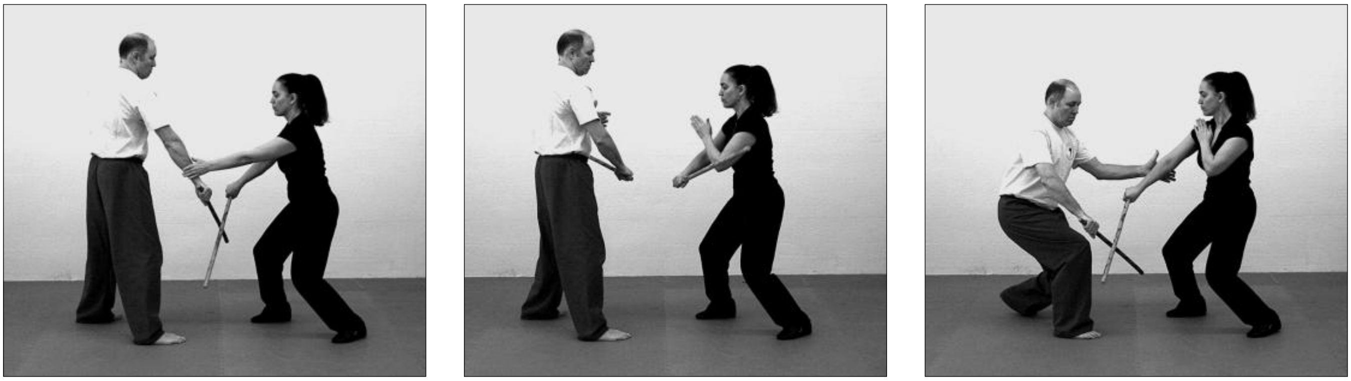


6-6. I draw my cane back and do a number 6 stab. She parries and does a number 6 stab counter. I parry and check.

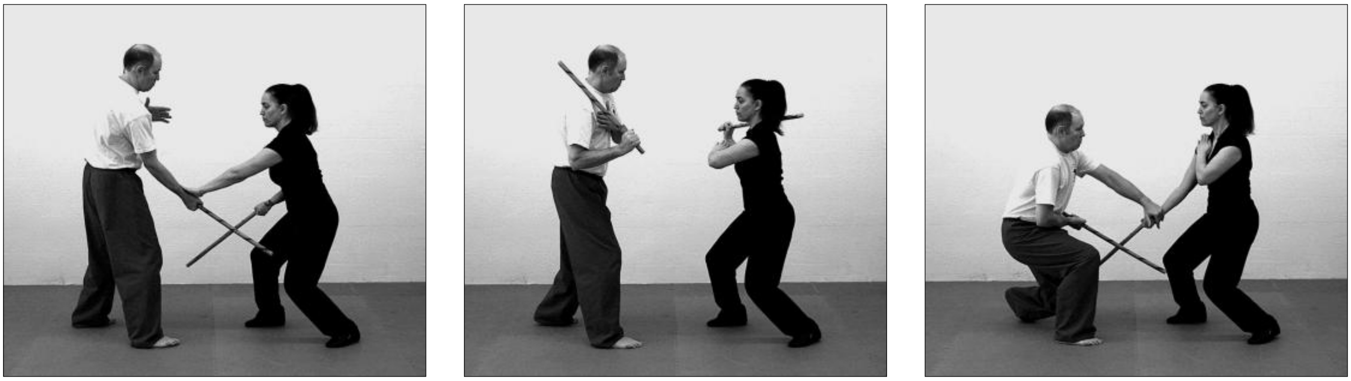
Block-Check-Counter-Counter Fixed Style continued



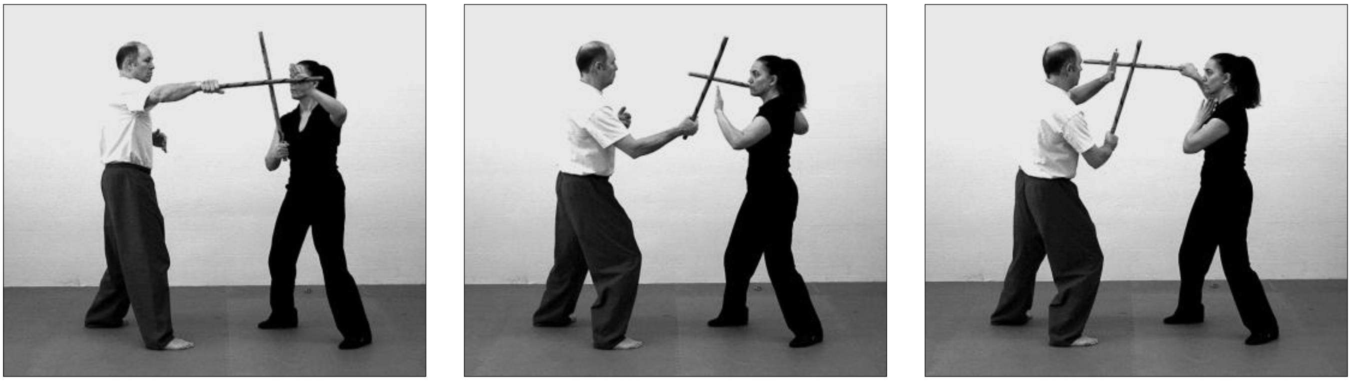
7-7. I do a number 7 stab. She parries and counters with her number 7 stab. I parry and check.



8-8. I do a number 8 strike. She blocks, does a same side recoil and counters with a number 8 strike. I block and check.

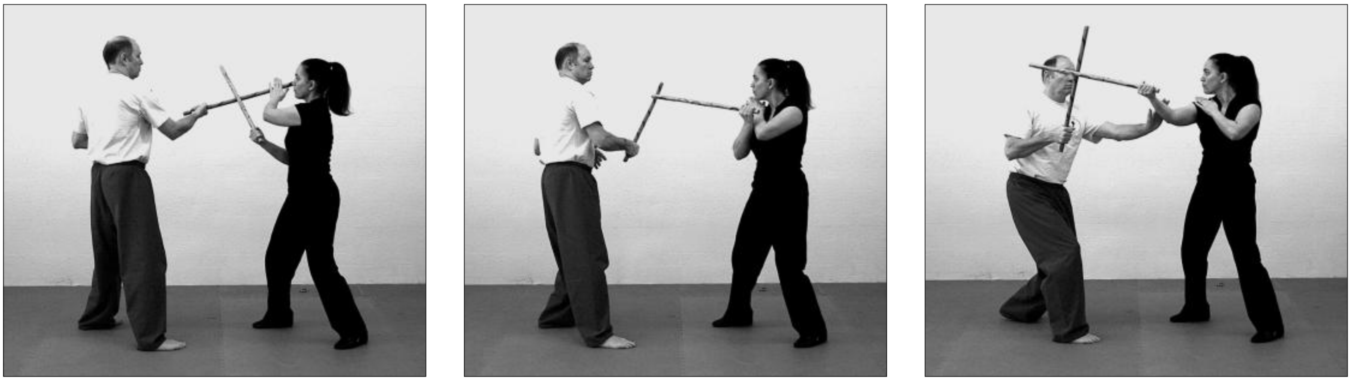


9-9. I do a number 9 strike. She blocks, does a same side recoil and counters with number 9 strikt. I block and check.

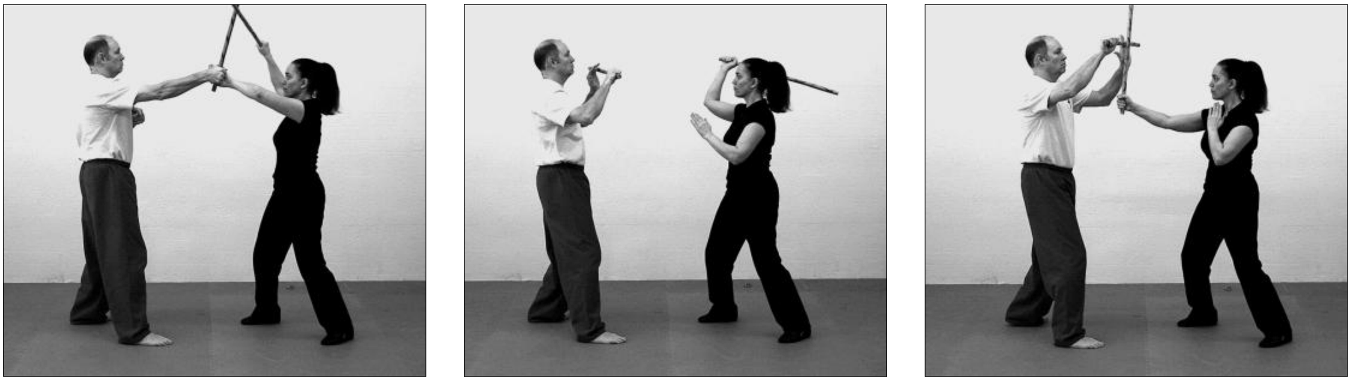


10-10. I draw my cane back and do a number 10 stab. She parries and does a number 10 stab counter. I parry and check.

Block-Check-Counter-Counter Fixed Style continued

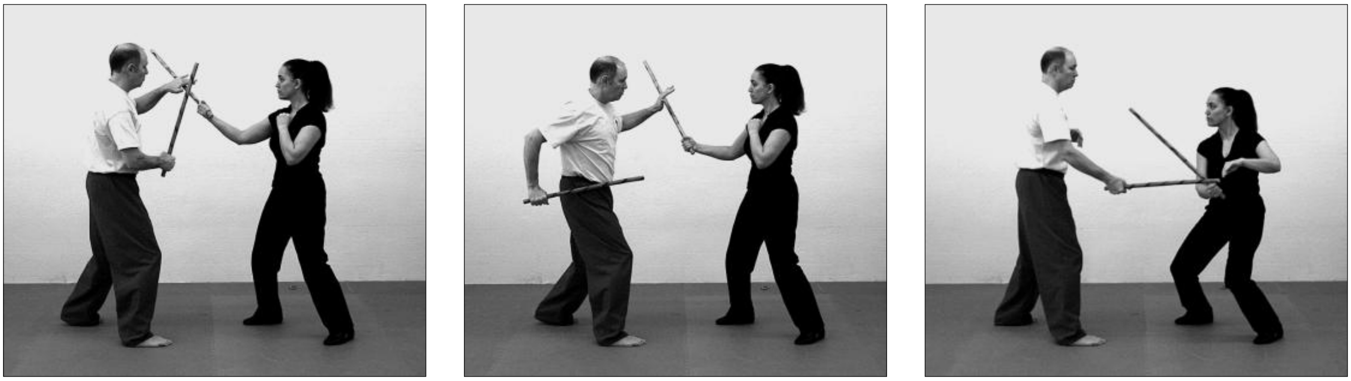


11-11. I do a number 11 stab at her. She parries an counters with a number 11 stab. I parry and check her arm.



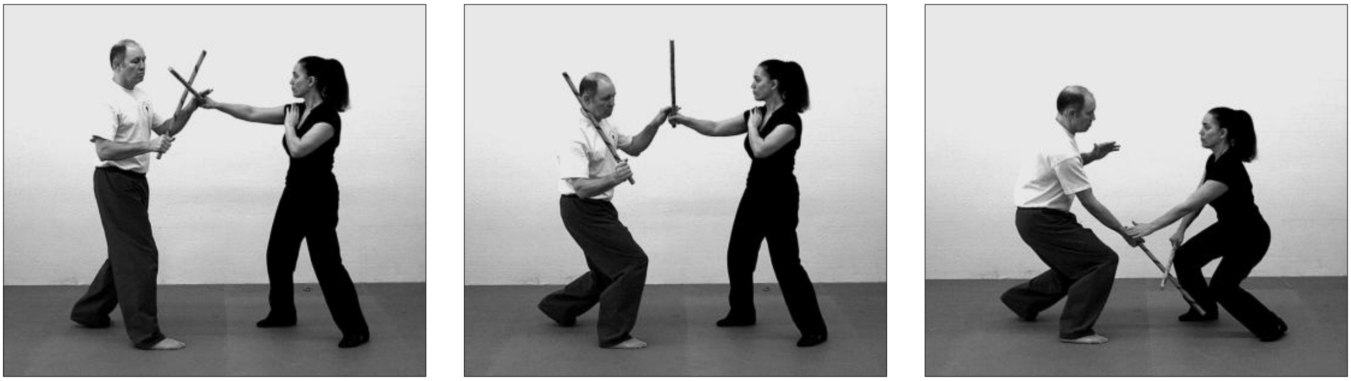
12-12. I strike at her with number 12. She umbrellas it and counters with her own 12.. I brace block it.

Block-Check-Counter-Counter semi-fixed teaches you how to block and counter when your own cane is in any position. The key here is to go from the position of your last strike directly to your partner's cane. You start out slowly so that you can see where your partner is hitting at and then as you gain more and more familiarity with the motions, you speed it up. The hardest part of this drill for the driver is to remember to strike in numerical sequence. I'll demonstrate on this page and the next examples of this.

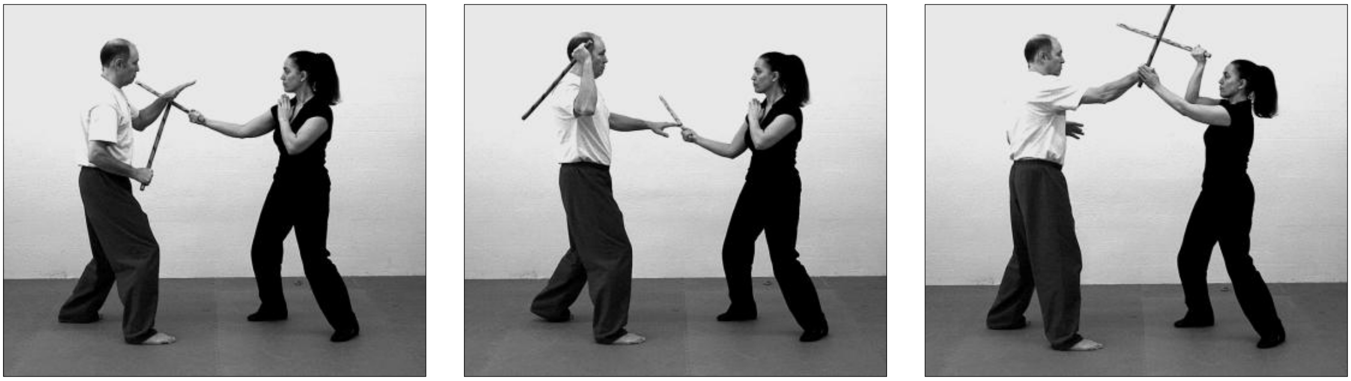


My partner strikes at me with a number 1 strike. I block and do a number 5 stab. She does a vertical parry.

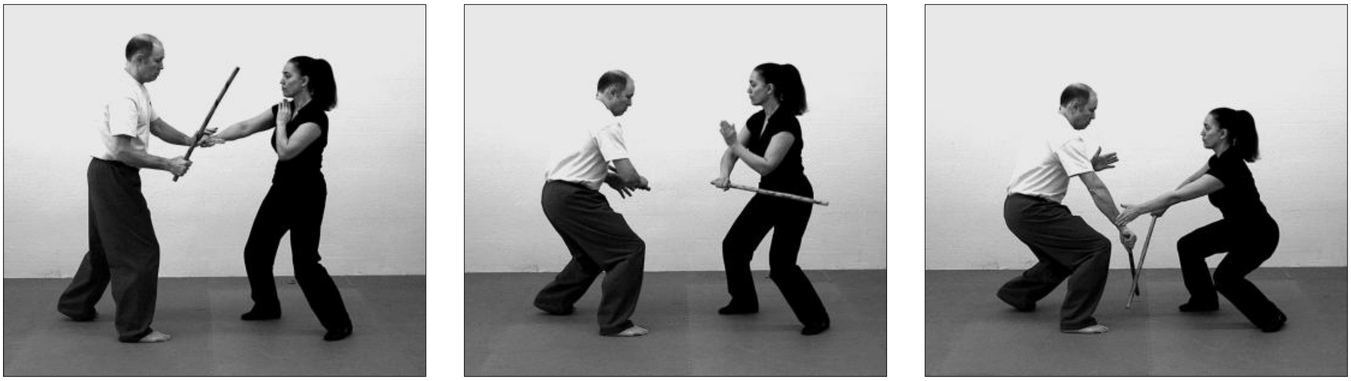
Block-Check-Counter-Counter semi-fixed continued.



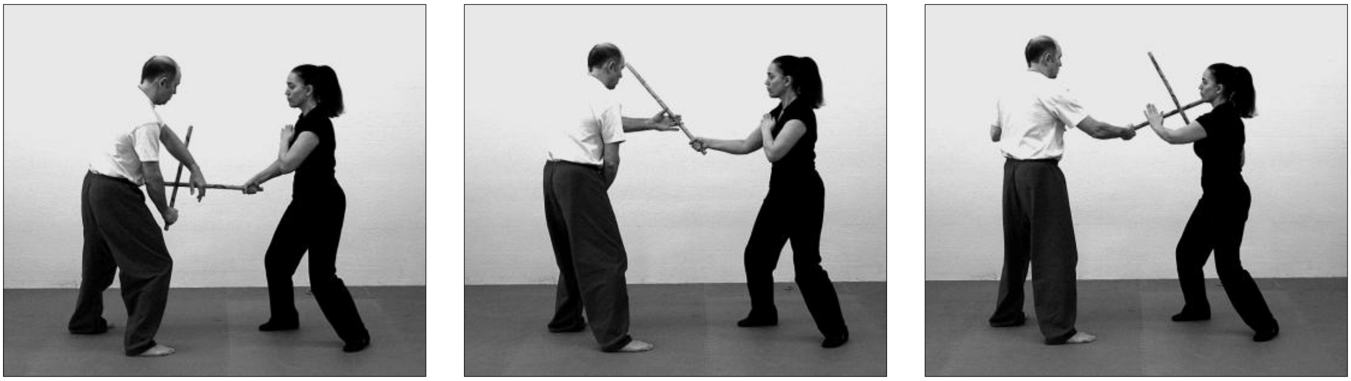
I block her number 2 strike and counter with a number 9. She bends her knees and does a drop shot for the block.



I block her number 3 strike and counter with a number 12. She cuts across with her cane for a scissors action.



I block her number 4 strike and counter with a number 8. She bends her knees and does a low block.

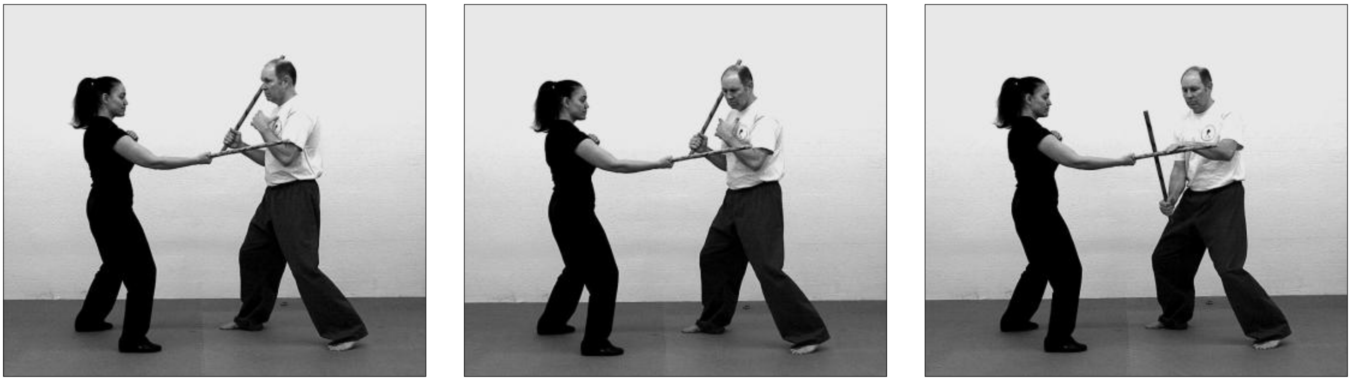


I block her number 5 stab and counter with a number 7. She goes from position and parries my stab.

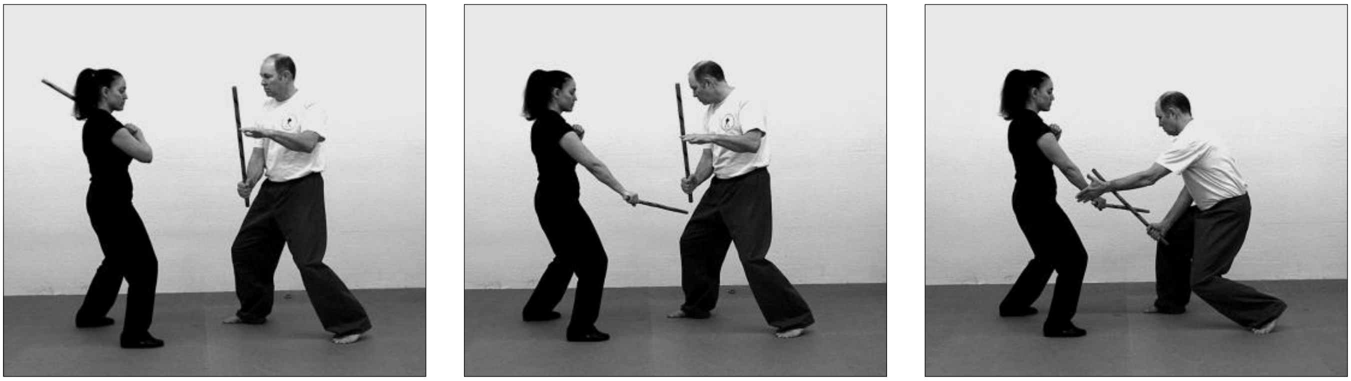
Block-Check-Counter-Counter free-style is the culmination of the two preceding drills. Here it is anything goes. The driver fires in random order and the defender has to block-check-counter from where he is and it goes on and on. That's the simplicity of it. There are two drills that I teach that help one attain the skill to really get roaring in the application of block-check-counter.

Stop & Go is where your partner does a strike at you and then freezes his cane about 6 inches away from contact. Here you can look, ponder, decide what you are going to do while your partner is in a stand still position. You can even try different options to find out which one is the most efficient. This drill is done until you can recognize the best option from where you are at.

Slow & Go is the above drill except that your partner is hitting at you in slow motion. You have all sorts of time to look and decide what your defensive action is going to be and then you execute. This drill is very easy providing you did not skimp on the previous one. From here you can get into learning Block-Check-Counter-Counter.



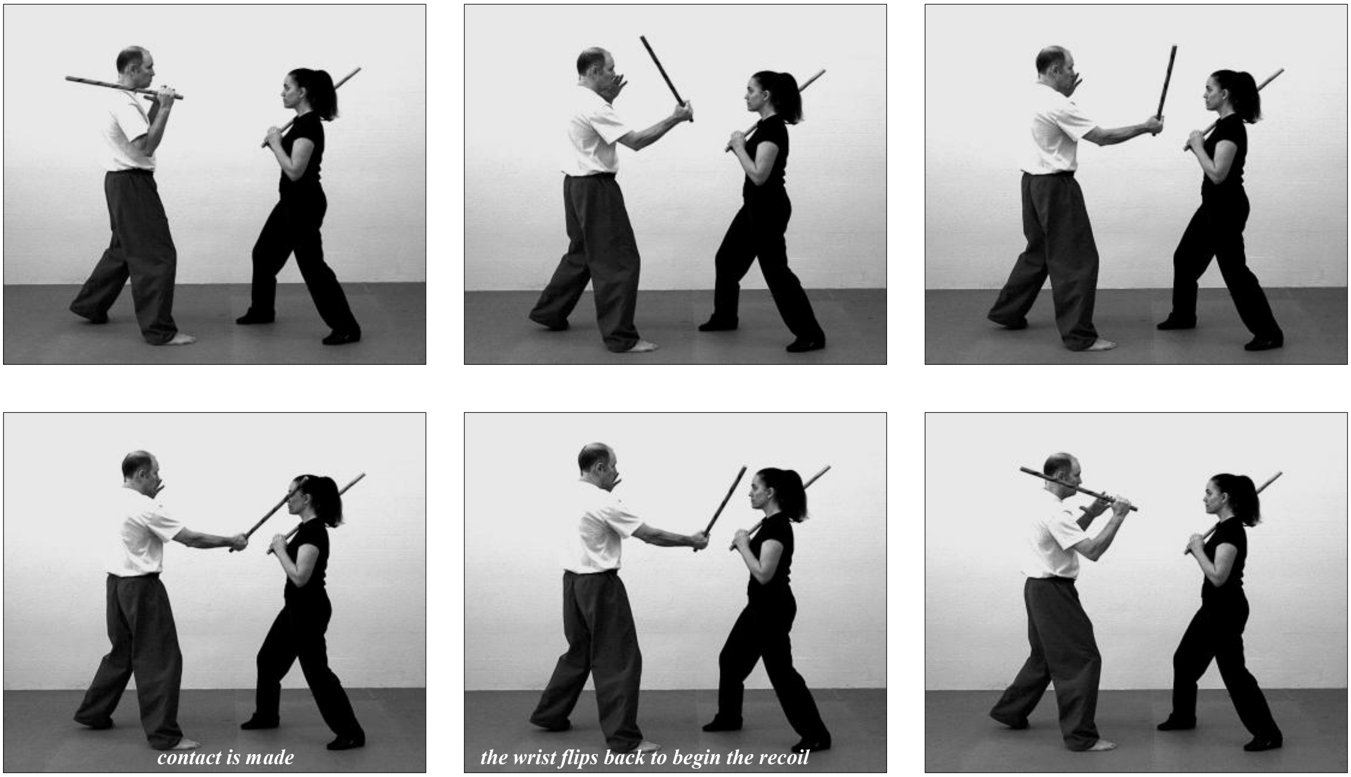
Example of Stop & Go: She strikes. I look to decide my best option. I block it.



Example of Stop & Go: She strikes. I look to decide my best option. I block it.

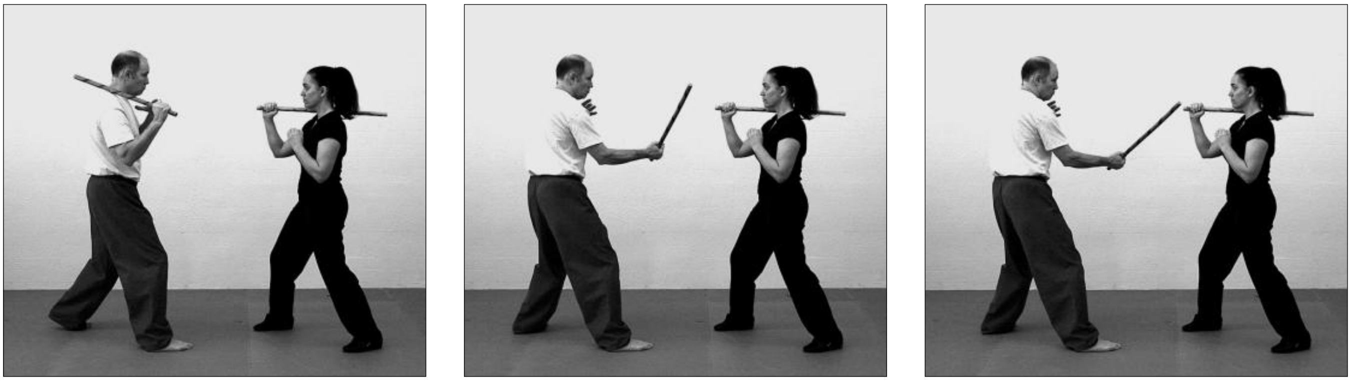
Beyond Basics - Foundation Fundamentals

What you have been shown so far have been basic techniques or moves that you use to strike and block. Now it is time to get into some fundamental foundation concepts that will hold true for the entirety of your learning MA80. The first has to do with **Striking Styles**. I teach three specific ways to hit your opponent. The first is **The Blast**. The Blast is a hammering action designed to take someone out with one strike. Prof. Remy was a “Blast artist.” He did not do much in the way of combination strikes. It was mostly set up and finish. When dealing with an impact weapon I tend to agree. The less fooling around the better.

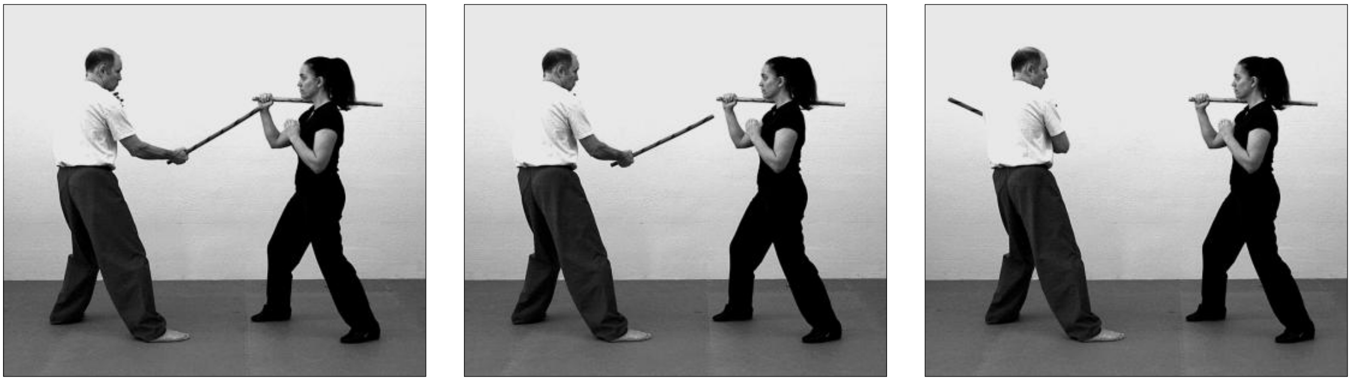

contact is made
the wrist flips back to begin the recoil

In The Blast you strike in a hammering action for a very direct blow. You use your wrist action to recoil the strike.

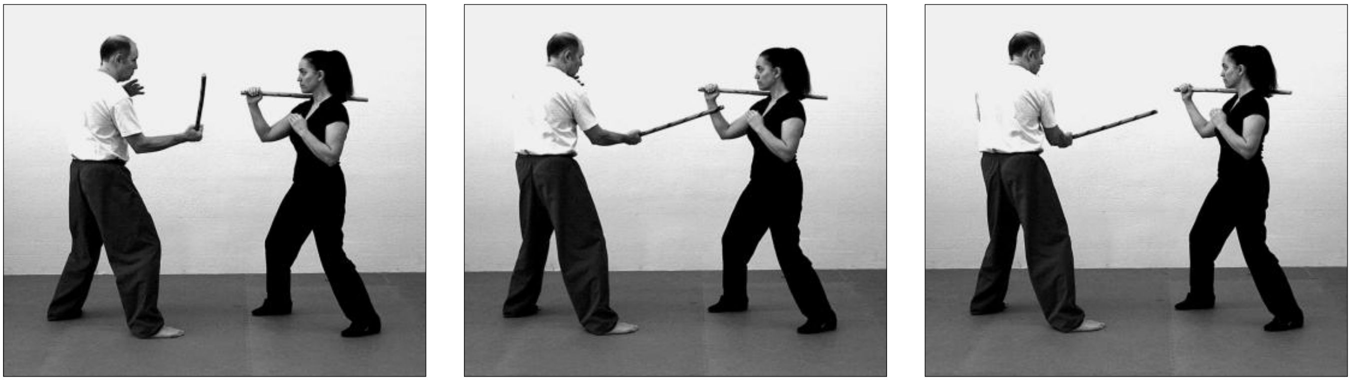
Clipping is striking with the tip of the cane in a circular, follow through action. This is a speed strike that imparts tremendous force to a very small area.



Clip Strike number 1. Notice that I (A) aim for a bony area and (B) hit with the tip of the cane.

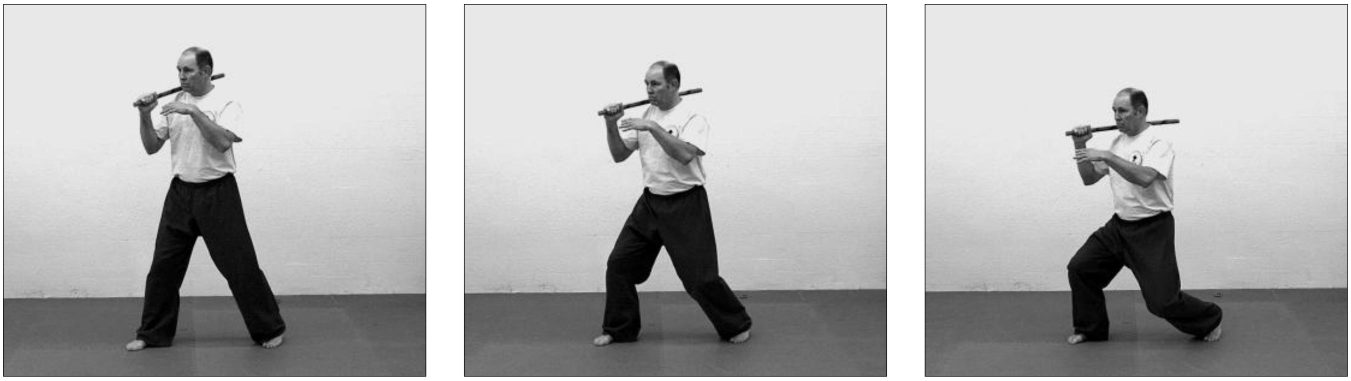


Slashing is a Blast that follows through like a Clip. The aim is to hit hard and not slide as though you have an edged weapon in your hand. You will hit with the “sweet spot” (a 6 inch section of the cane near the end of it, page 7) of the cane when you contact.

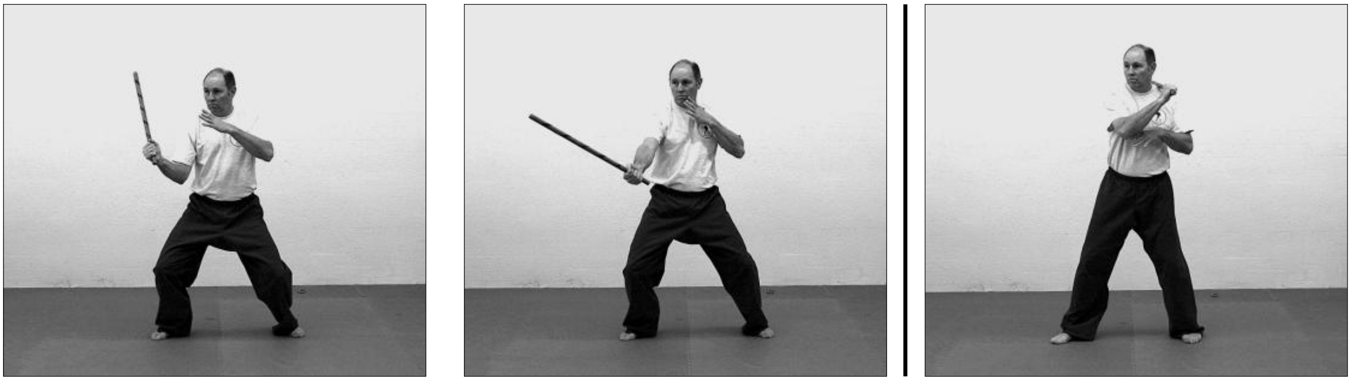


Body Torque

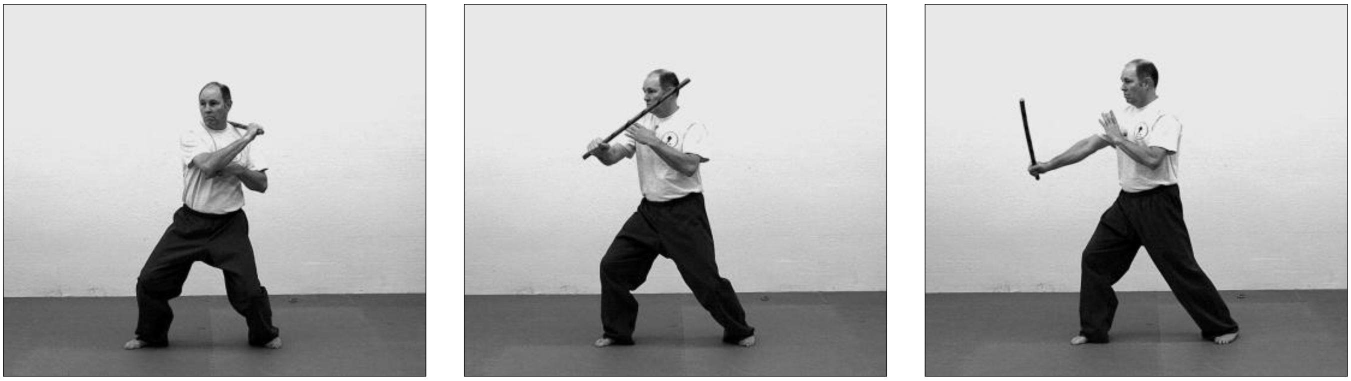
The next area of development has to do with how to hit with power. Most people strike using only the arm and rely on the hardness of the weapon to create impact. This is fine if you are reasonably big or strong. When I began karate 45 years ago, I was a skinny, 105 lb, 14 year old kid. When it comes to essentials like structure, alignment and power development I still think like that kid. I had no overwhelming body power then so I learned to use my body as a whole for power striking. I use that same concept in MA80.



I drop my knees to set up the rotation for the power in the strike. The torqueing action of the hips turning signals the...



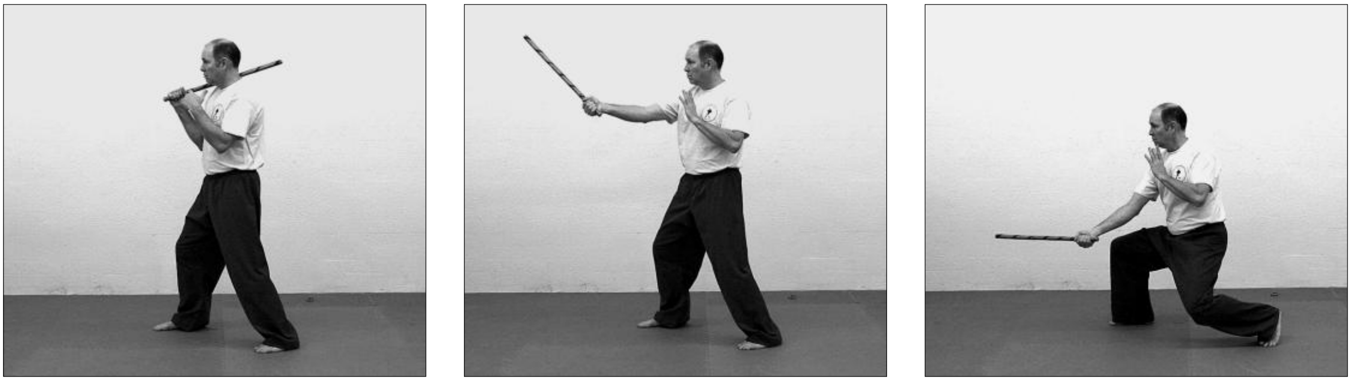
beginning of the strike. This imparts power to the strike. Examples of the forehand and back hand strikes are shown.



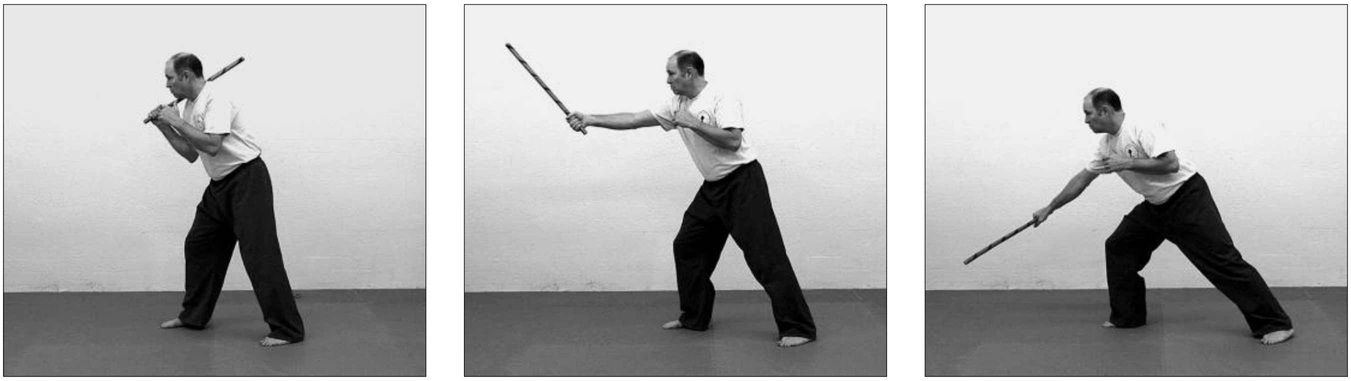
I drop my knees and then use hip rotation to power my strike. This type of body action is used for both the Blast and Slash. As the Clip Strike is a speed based strike I use the whipping action of the strike to generate the impact for me. In the above photos I am starting out with my knees relatively straight to illustrate the need to have them bent. I usually start out in a spring loaded position.

Structure

There are two concepts I am absolutely fanatical about. They are Structure and Alignment. In MA80 they are not only crucial, they are essential fundamentals. Let's take a look at Structure first. You may have noticed earlier in this book the illustrations of the lower strikes (8&9) and the low blocks, I do not bend forward. I bend my knees or lower my stance. This is the most obvious demonstration of my idea of structure. I keep my body straight up and down, for the most part. To get the upper body out of alignment with the lower body is the easiest way to aid your opponent in breaking your balance or position. It is a must-not as far as I am concerned. The body is set up to function in a straight up configuration. Let's keep it that way.



As you can see in the above photos, I keep my body erect while striking. This keeps my head from being a target.

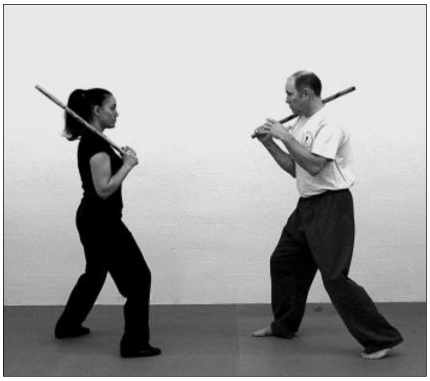


As you can see in the above photos, with my body leaning forward, my head is not only a target but I am off balance as well.

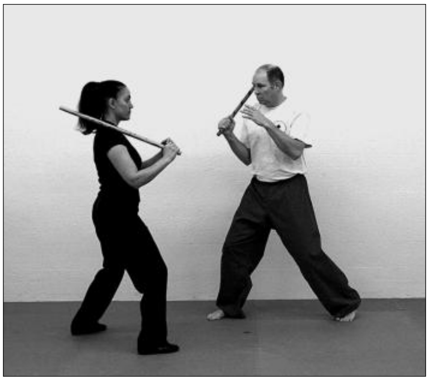
Alignment

Alignment is a blood brother to Structure as to importance in MA80. My concept of Alignment comes from my karate days. There were two types of fighters when I competed: the Joe Lewis type which used their strong side predominantly and the Chuck Norris type which developed both sides of their bodies. I followed the Chuck Norris model. I was a tactically canny competitor and I found out very early on that if I had more weapons than my opponent, I had more options. That carries forward into my MA80 and is typified in my alignment. I ensure that I have all four of my weapons; my cane hand, my check hand, and both legs ready for use at all times. There is a very simple check one can do to ensure you are in alignment. Do any kind of step and then see if you can throw both a jab and rear punch with power and balance at your partner. If you can, you are in optimum alignment with him/her.

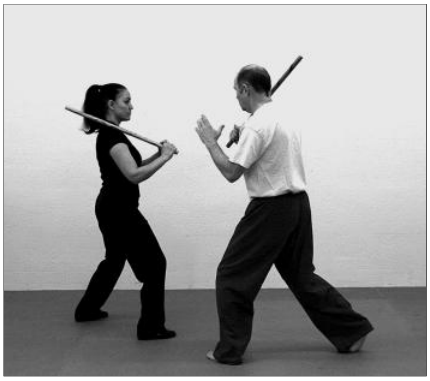
The flip side of alignment is to deny your opponent this type of alignment. If you can, then you have positional superiority. This is another aspect of alignment; to attain superior position. If you can do this you have a moments advantage over your opponent. Your alignment denies your opponent a good position to counter you from. The stress on alignment sets you up, again, to preemptively counter the counter.



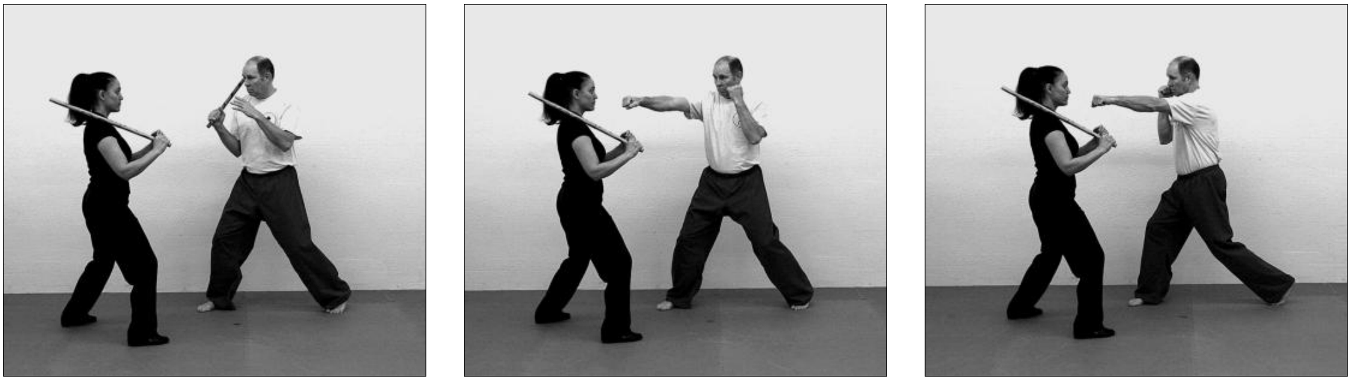
Straight on aligned with my partner.



Angled to my right.



Angled to my left.



Angled off to my right. My alignment is set so that I can fire a jab and cross.

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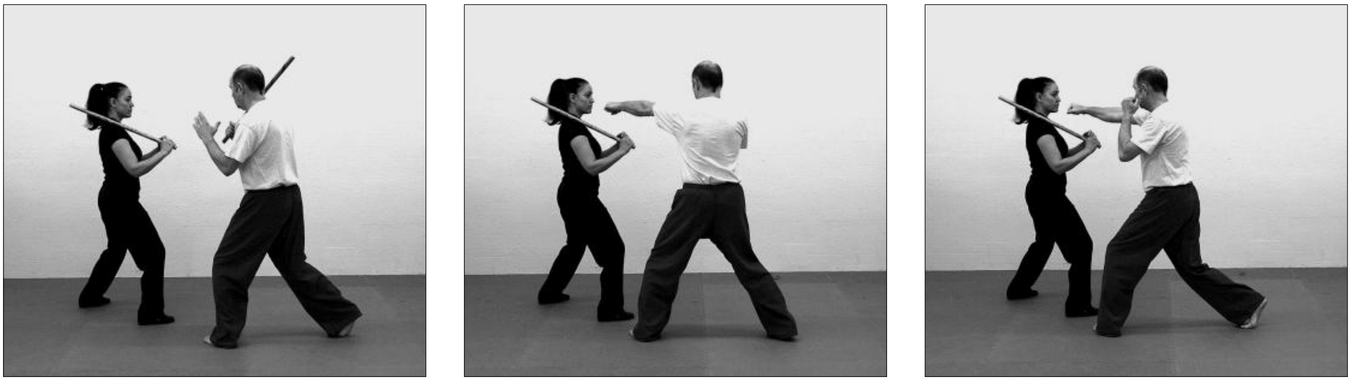
Alignment continued.

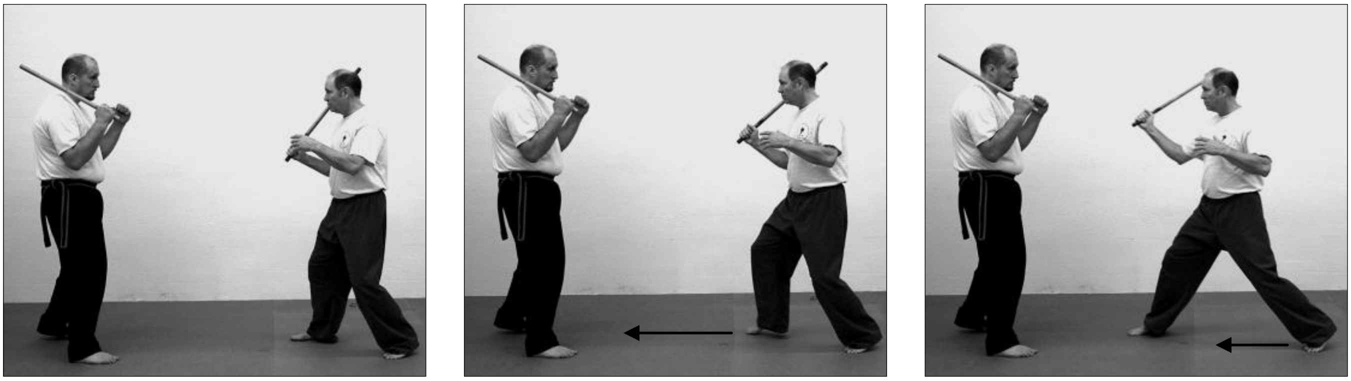


Angled off to my left. My alignment is set so that I can fire a jab and cross.

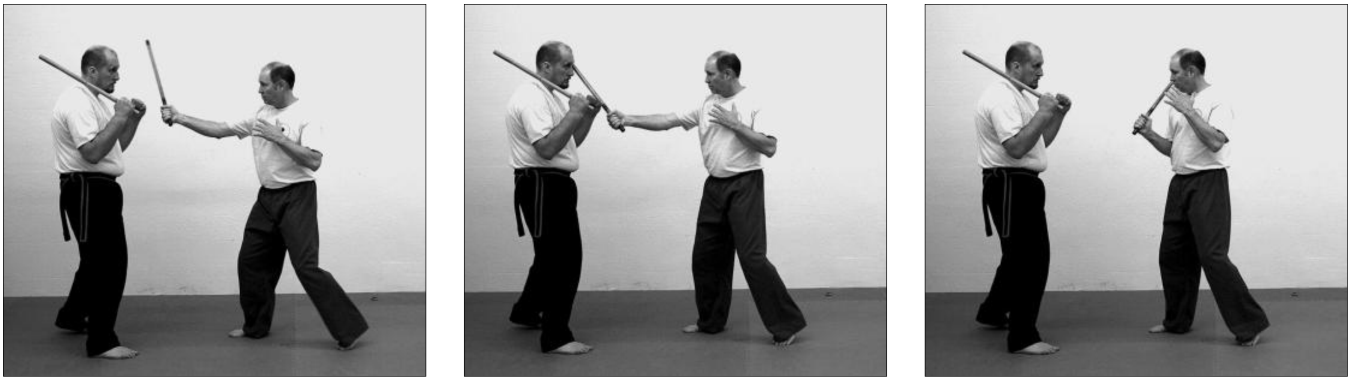
Footwork

Mobility is a mainstay of Filipino martial arts and plays a big part in MA80. Whether in a self defense situation or in practice free-fighting, to stand still is to court disaster unless you have nerves of steel, excellent control of distancing and have acute timing. Obviously, offensive footwork is to get you from a distance away from your opponent in close enough to strike. Defensive footwork is not so much "to get you out of the way" but more so to establish superior positioning. Footwork is key to establishing superior positioning. Although I teach around 17 different ways of footwork, I'll only include the main ones here.

The Advance

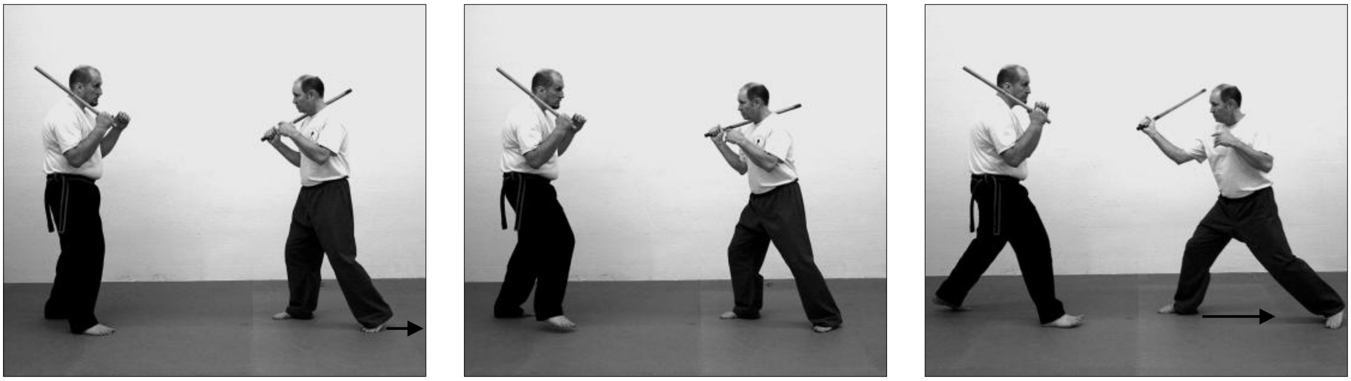


The Advance is done in a one-two fashion - you step forward with your lead foot and then draw your rear foot up.

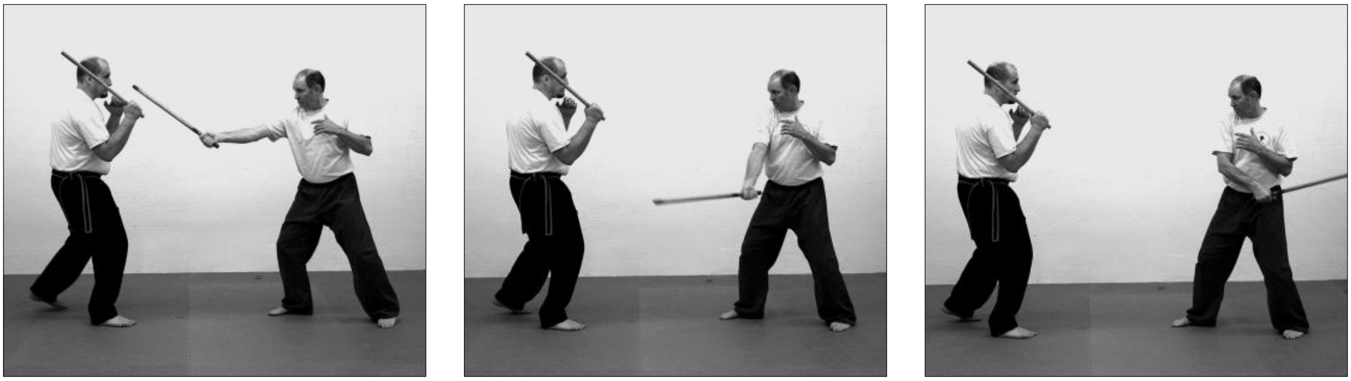


Note that my strike is done concurrent with the lead foot step. This is called "coordinated action" in MA80.

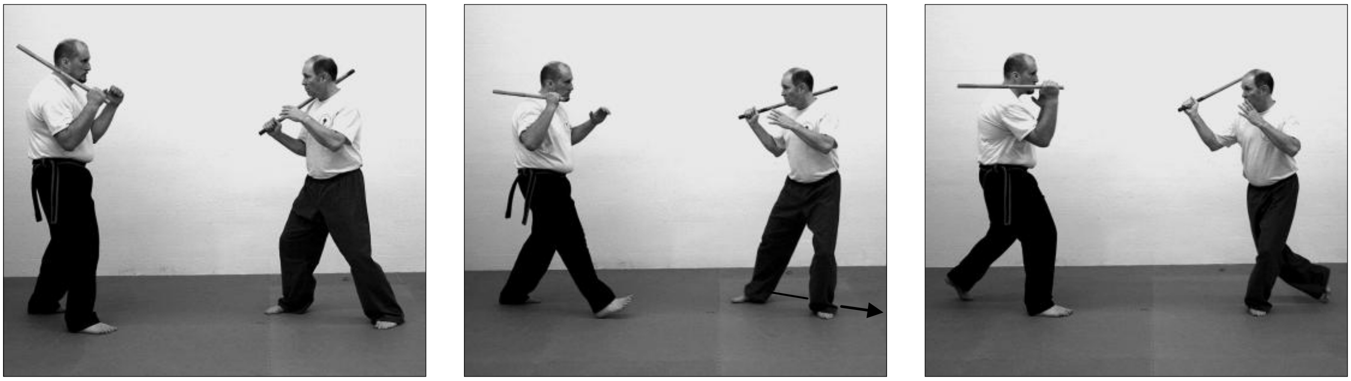
The Retreat & The Cross Step



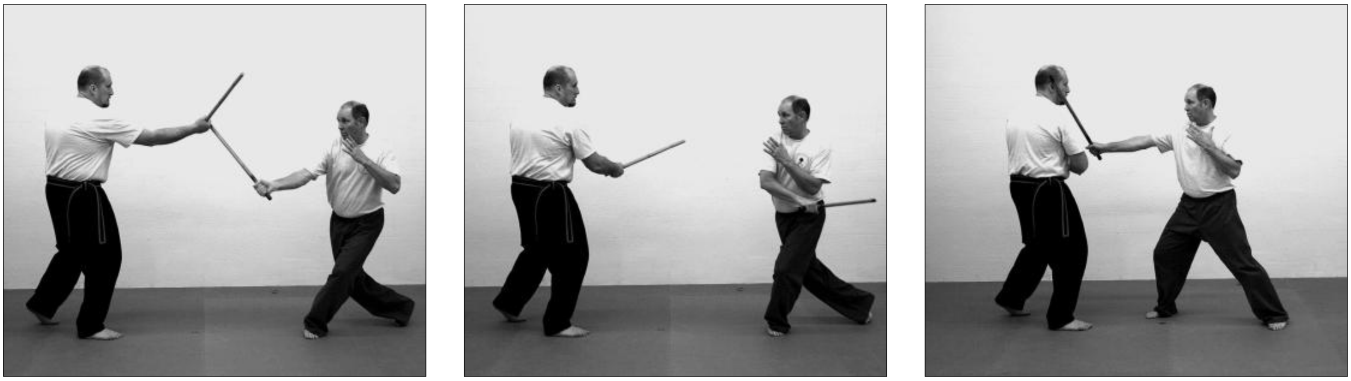
The Retreat is the exact opposite of the Advance. Your rear foot steps back while you strike...



...and then your front foot draws back to maintain the initial distance between the two of you.



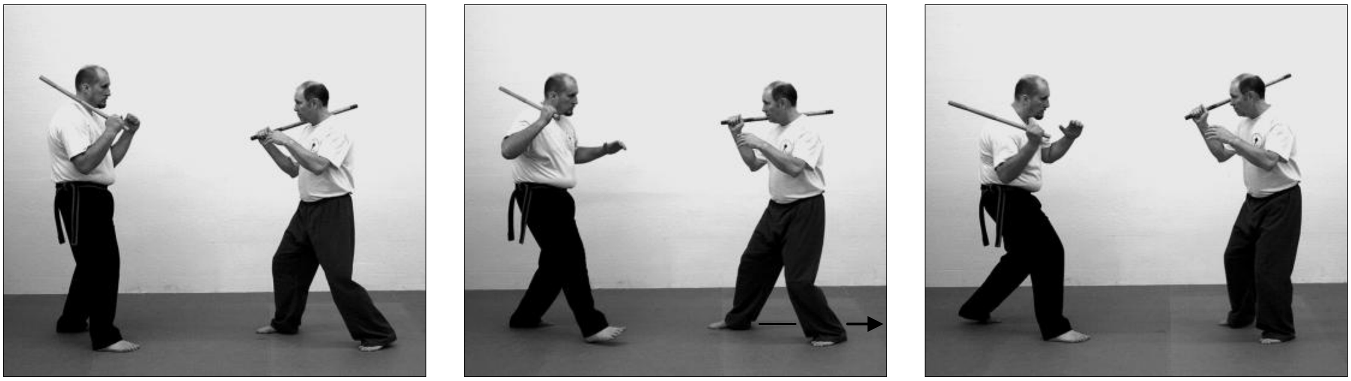
The Cross Step is where your lead foot moves back as your opponent comes forward. You strike and maintain your body...



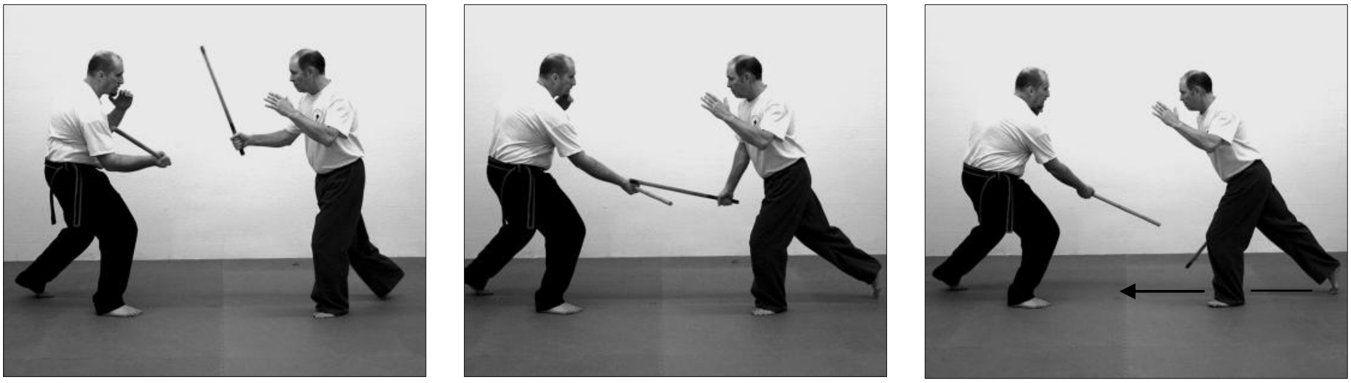
...alignment as you step. You return your lead foot to original position as you follow up strike.

The Floating Step - Lutang

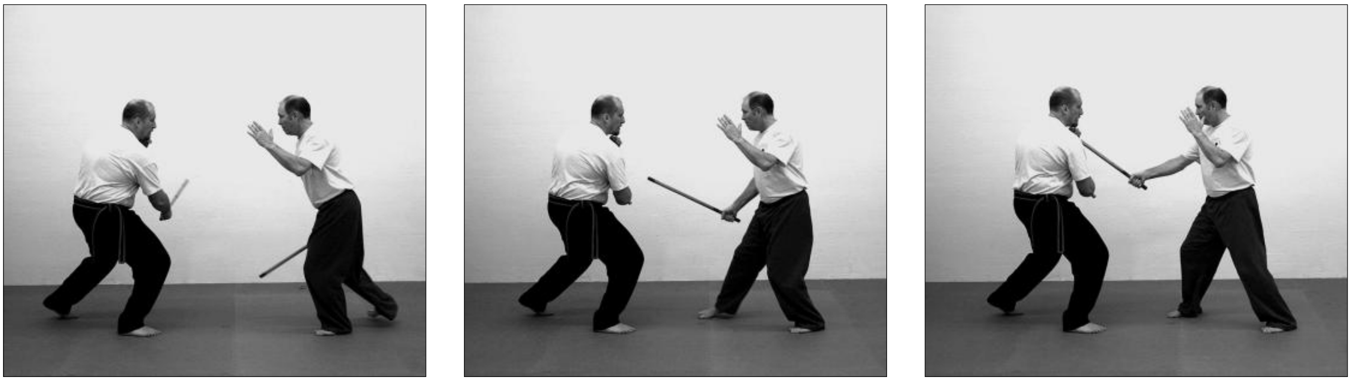
This is a step I got from the Kalis Illustrisimo practitioners. It is a false retreat, so to speak. Your lead foot pulls back behind the front foot as if stepping backward but you do not put any weight on the stepping foot. You then return step with that foot in a quick motion. It gives the illusion of retreating when you are not. You gain a little bit of comfort distance when you put all your weight on your rear foot during the step, just enough to cause your opponent to miss his strike as you counter with yours.



Right as my partner comes at me, I pull my lead foot back. I keep my weight on my rear foot, essentially staying in place.



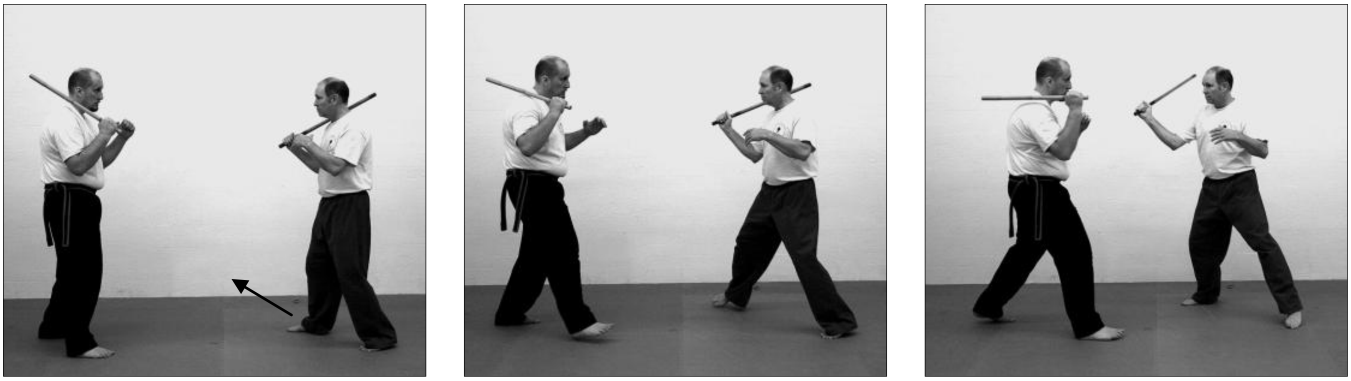
As my lead foot pulls back, I counter strike to his wrist at the same time.



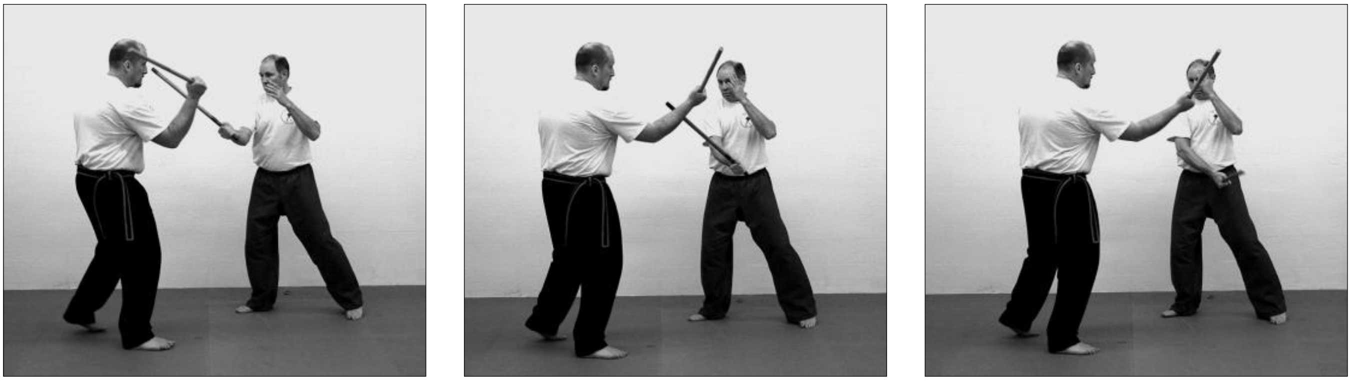
As a follow up, I step back in and execute a thrust to my partner's throat or face.

Angle Step

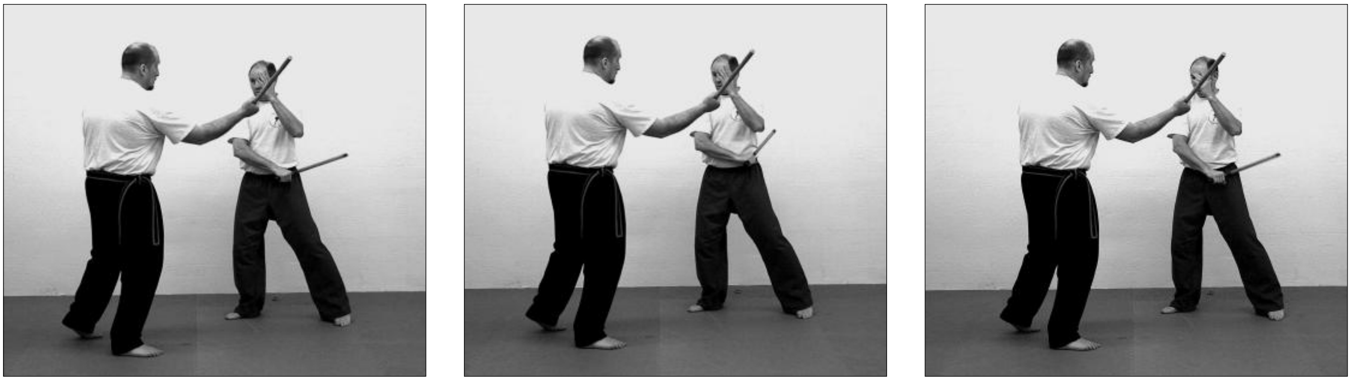
This is the basic defensive step in most arnis/eskrima styles and it is as well in MA80. The key to its success is to have your knees bent prior to your step. A huge mistake is to have your knees relatively straight so that your first action is to *prepare to step* instead of step. You can get hit during your preparation. Another thing to keep in mind is that you can effectively do an angle step if your opponent is out of range to begin with. If you are in your opponent's hitting range, you will get hit before you can step out of the way. It is easier to move a smaller body of mass (the arm) than it is to move the entire body. The next footwork will show how to deal with your opponent striking while you are in range.



Lead Foot Angle Step - I do this like the Advance to my right forward angle. The moment I see his shoulders move, I...

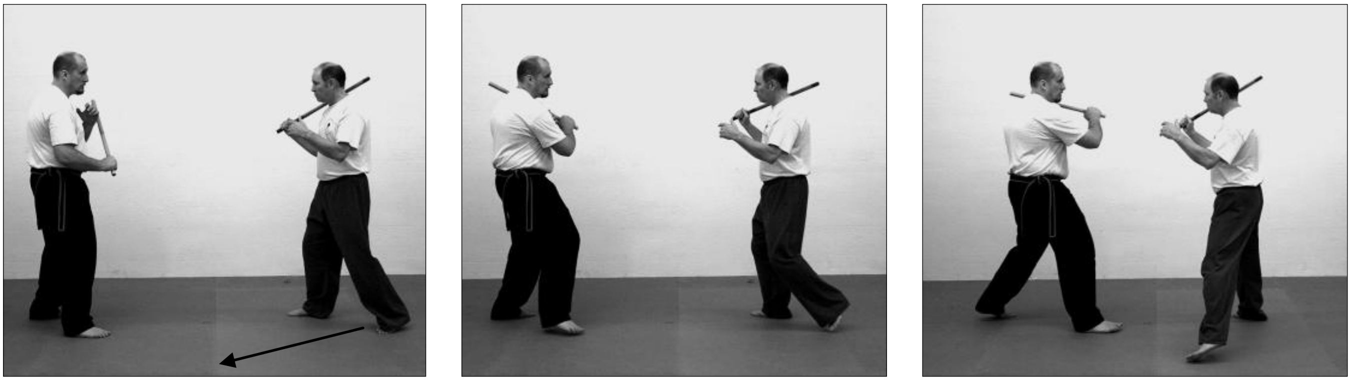


...do the Advance step to my right at a 40 degree angle. I strike at the same time as my lead foot moves.

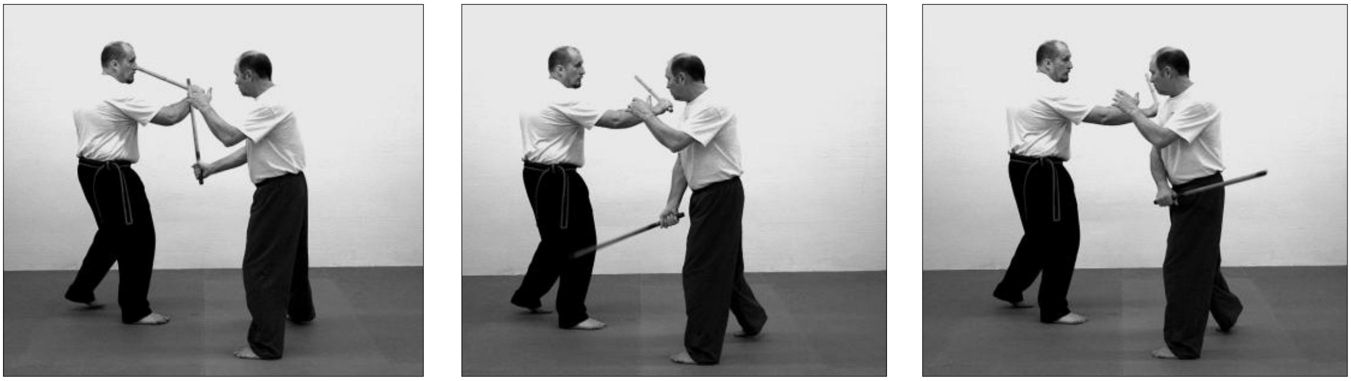


This step is used in conjunction with many of the blocks as well.

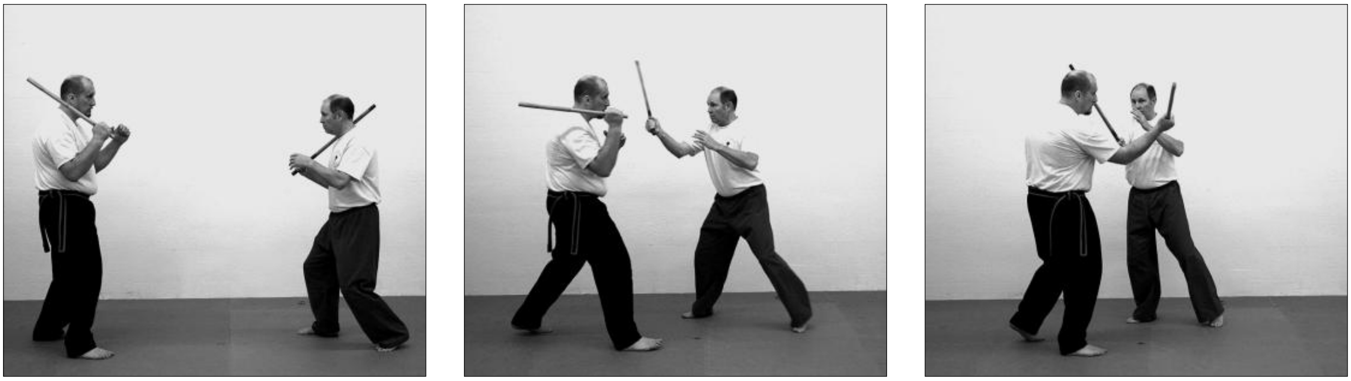
Angle Step continued. You angle off to your left by stepping with your rear foot first. The bottom photos are examples of stepping as your opponent telegraphs his strike.



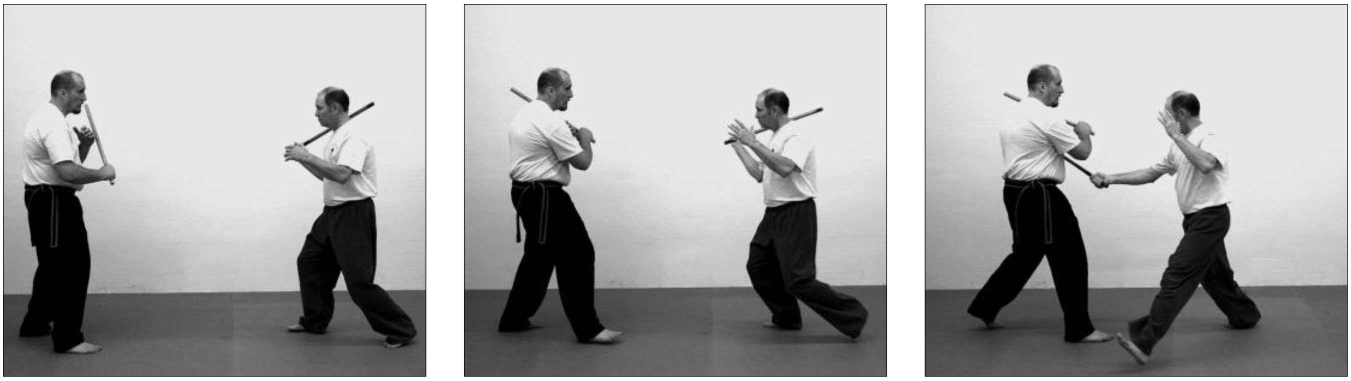
My partner steps forward to deliver his strike. I step forward with my rear foot to my left angle as he does so.



I strike his cane arm as I step past.

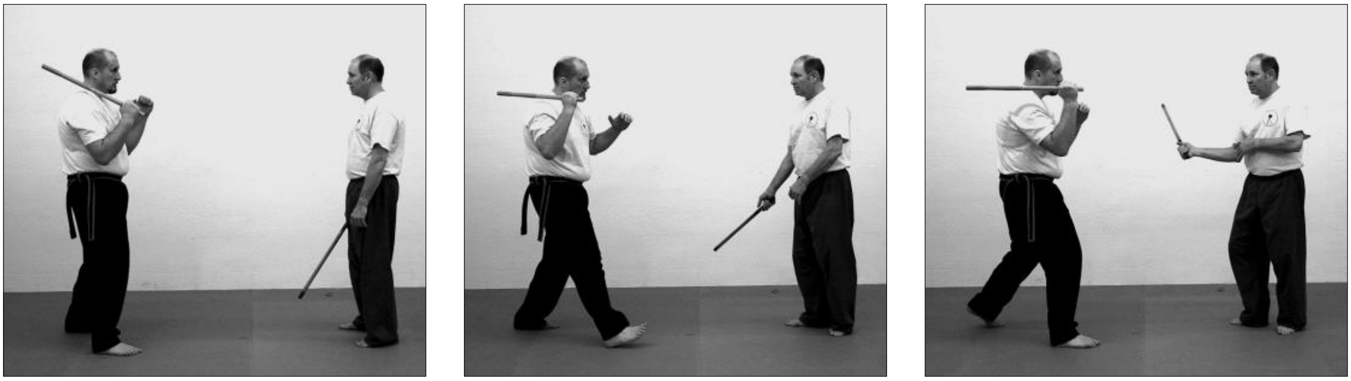


Above and below are examples of taking advantage of my partner stepping before delivering a strike.

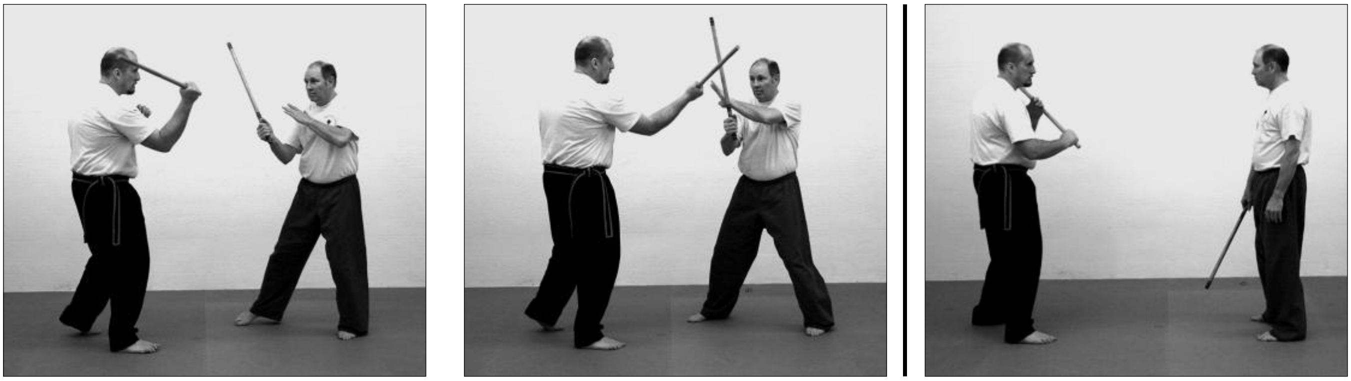


Recovery Step

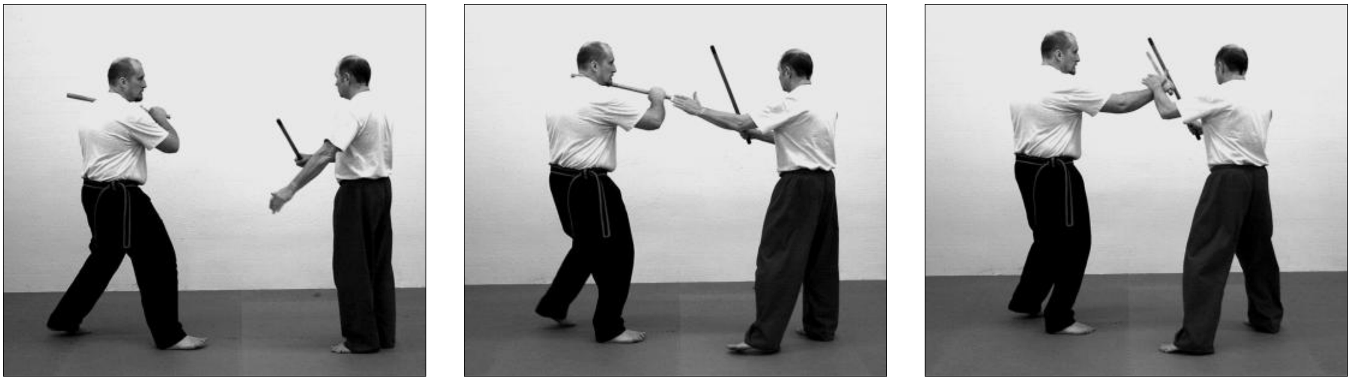
This is where you are caught in a position of no-guard and you step as you block instead of before.



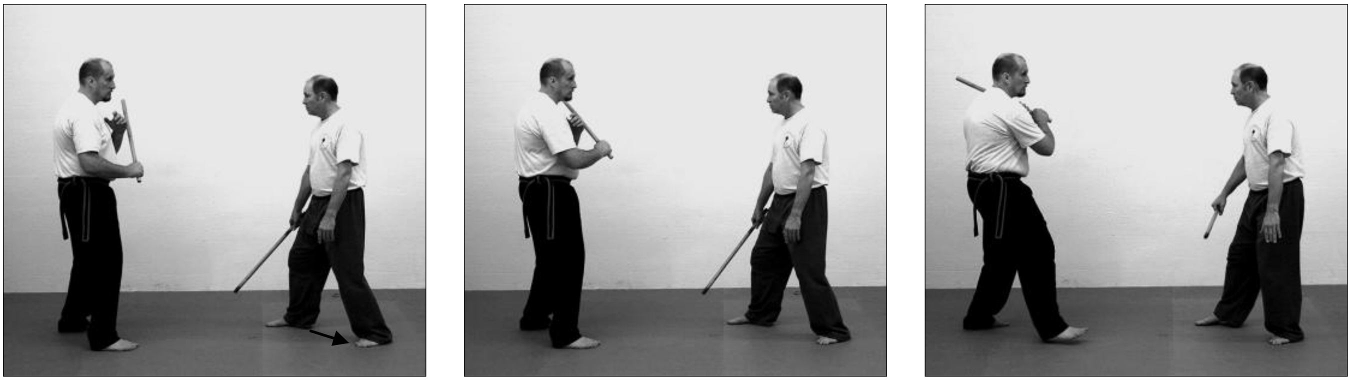
My cane is down in a non-guard position. I react to his strike by blocking first and then stepping for position.



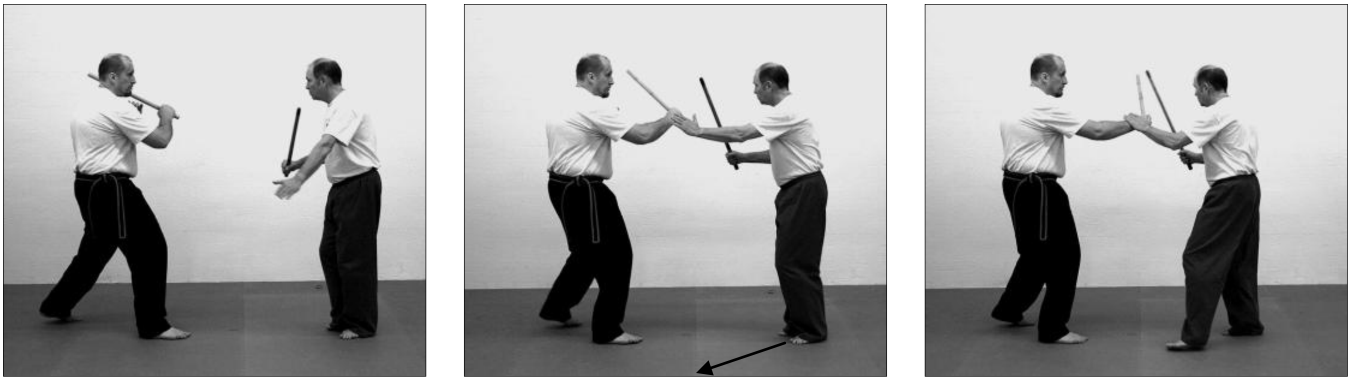
In the Recovery Step, the cane moves first and the step comes second.



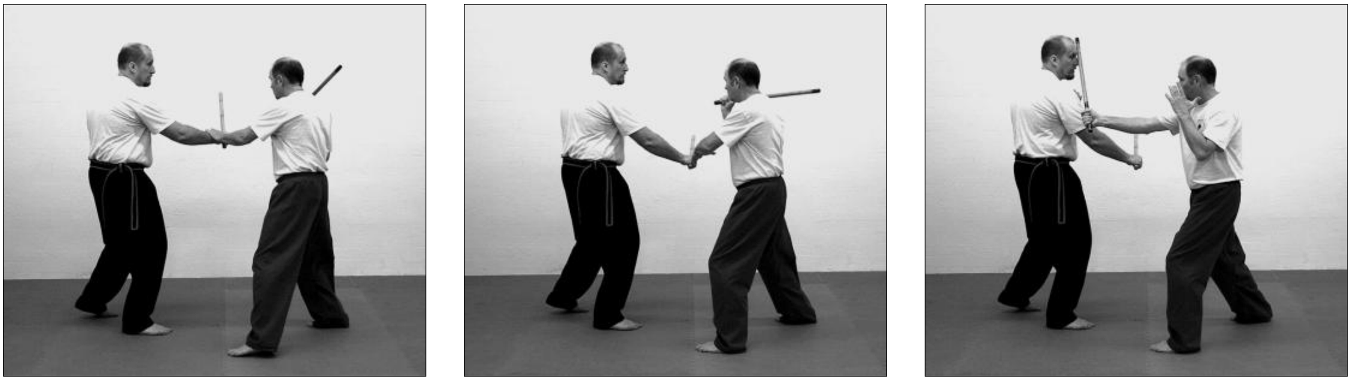
Replacement Step
The Replacement Step is a way of changing positions while not stepping off to one side or another. You draw your lead foot back to your rear foot and your rear foot comes forward. In this way you change from a right foot lead to a left foot lead. Often a full body movement will throw off your opponent. You do the Replacement Step as you do your block or counter strike action.



My partner begins to strike at me. I withdraw my lead foot to my rear foot.



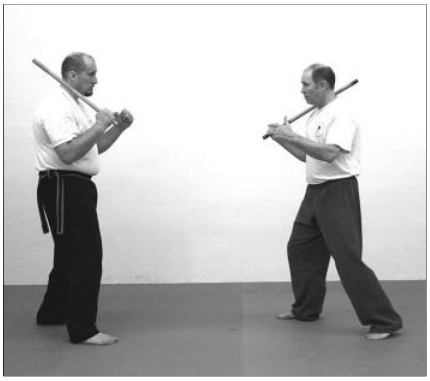
I start my blocking action. Right as I contact his cane, I step forward with my other foot.

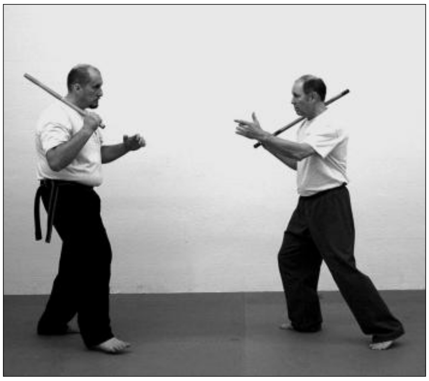


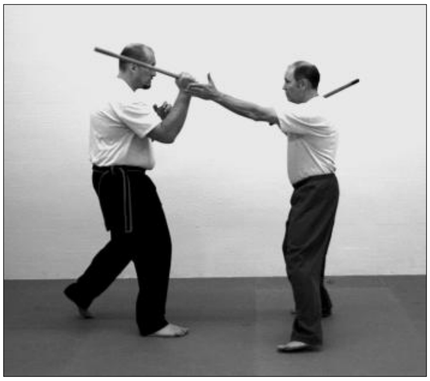
This puts me behind his arm for the counter strike.

The “Three Coconut Shell” Step

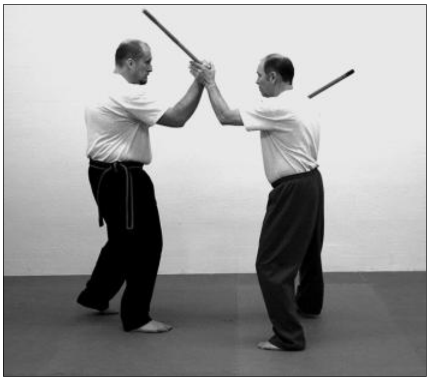
This is a step I learned from noted Eskrimador Mark Wiley. This is a rear foot variation of the Replacement Step. Your rear foot steps forward to the line up of your lead foot and then your lead foot withdraws back to complete the change of positions. The fascinating thing about this step is that it takes you out of the curve of your partner’s strike leaving you to immediately counter strike instead of blocking and countering.

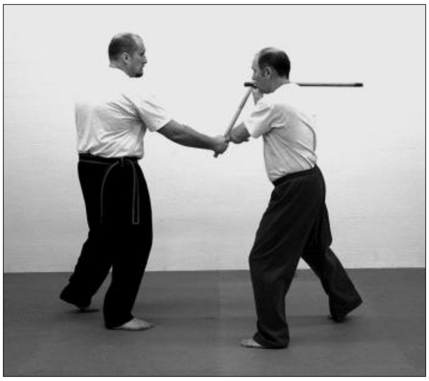


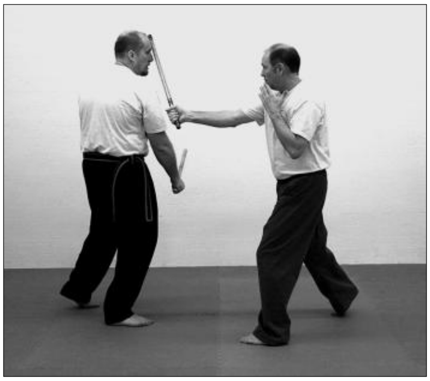




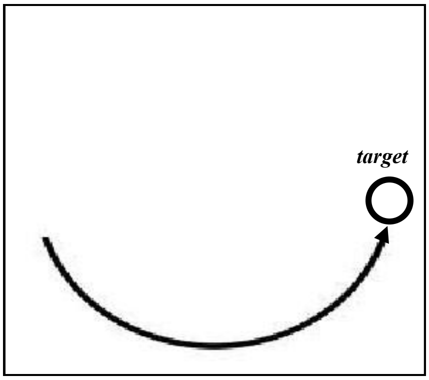
My partner begins his strike. My rear foot steps forward to the parallel line of my lead foot. My rear foot steps back.



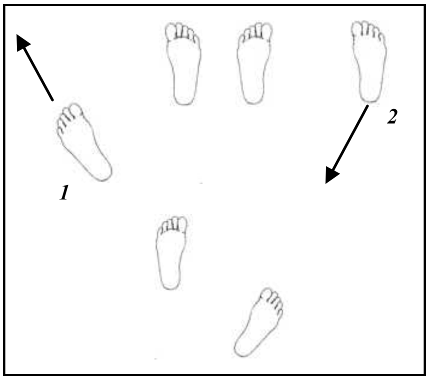




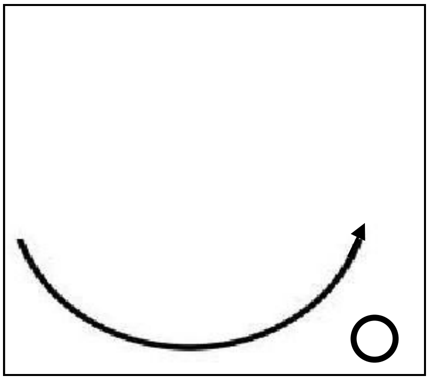
This takes me beyond the arc of his strike. I pass his strike as a safety measure.



A. Arc of the incoming strike



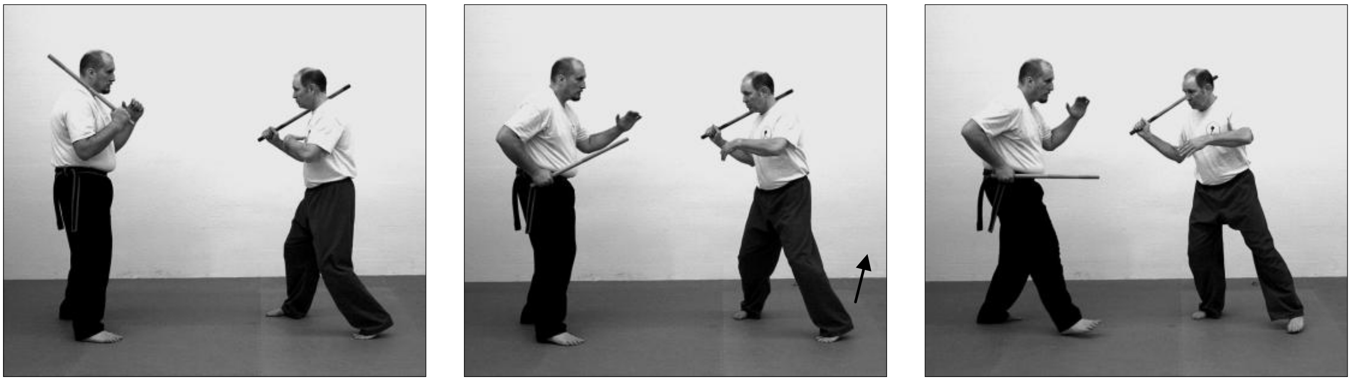
B. Stepping pattern



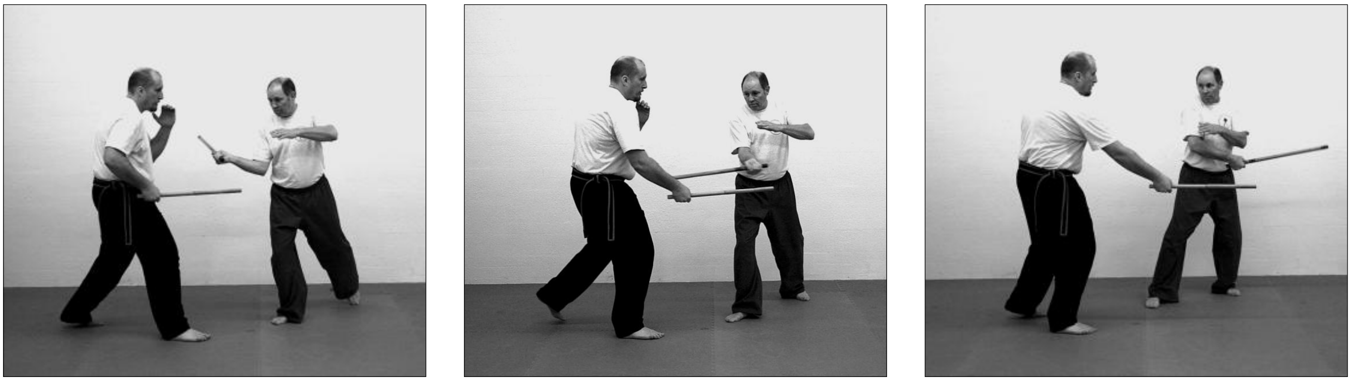
C. You step out of the arc of the strike

Spin Off

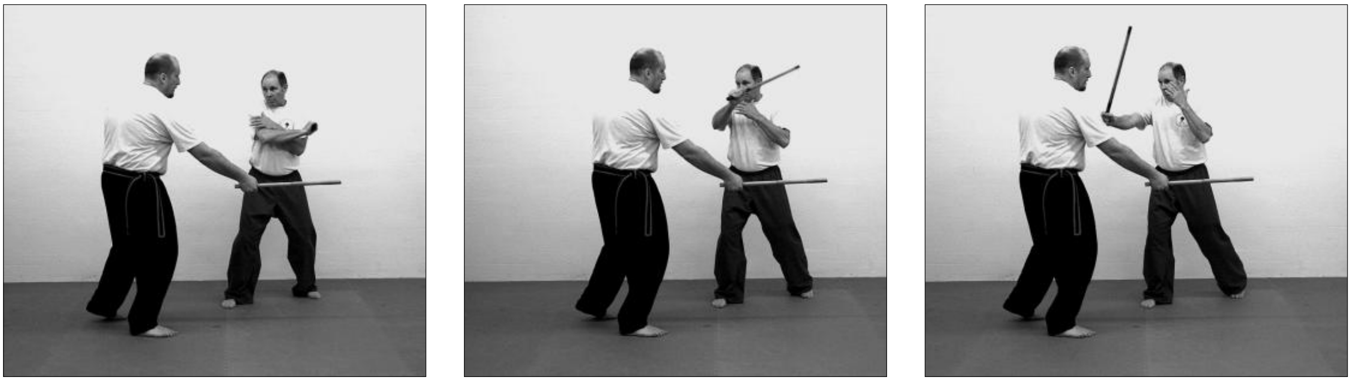
The Spin Off is characterized by sharply turning your hips to your rear side to get your feet in motion. The footwork is actually a retreat done off to a 45 degree angle to the rear. You strike as you execute.



My partner begins his thrust at me. I sharply turn my hips to my rear side. The turn brings my rear foot in that direction.



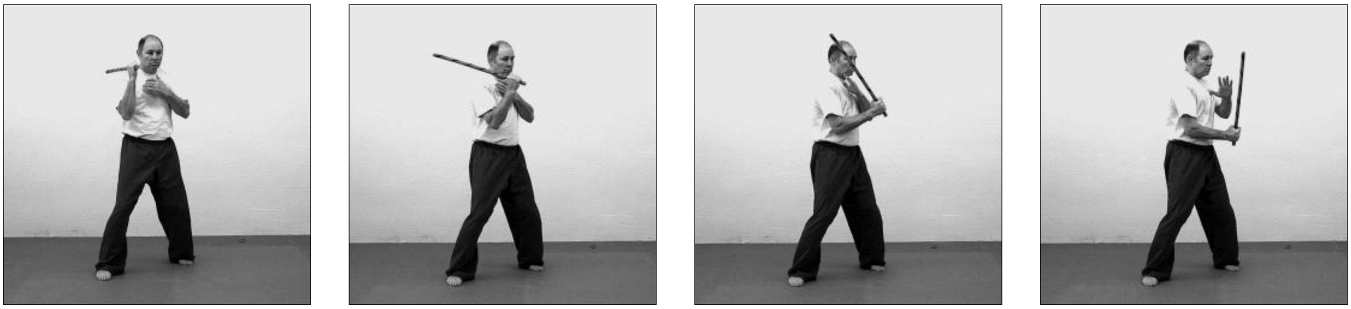
The power for my strike to his wrist comes from the turn of my body.



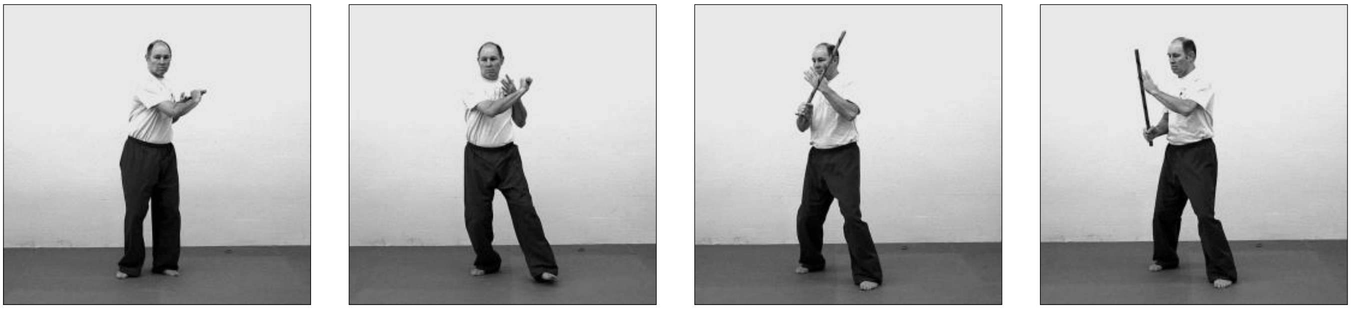
I follow up with a downward strike to his head.

Blocking Form

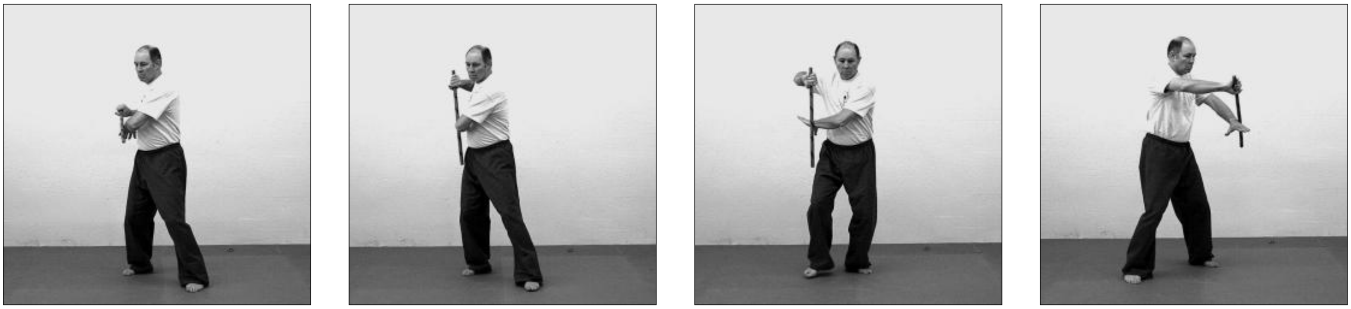
I don’t teach many solo exercises in MA80, however, I have found this one to be invaluable. This simple form covers all the blocking actions needed to cover all angles of attack you need to defend against. The footwork used is the Replacement Step.



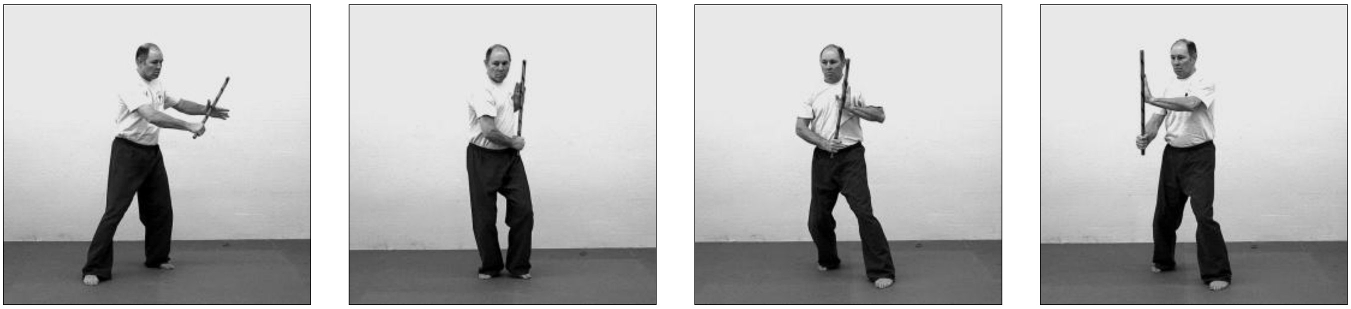
1. Force-to-force block to your left side.



2. Replacement step & force-to-force block to your right side.

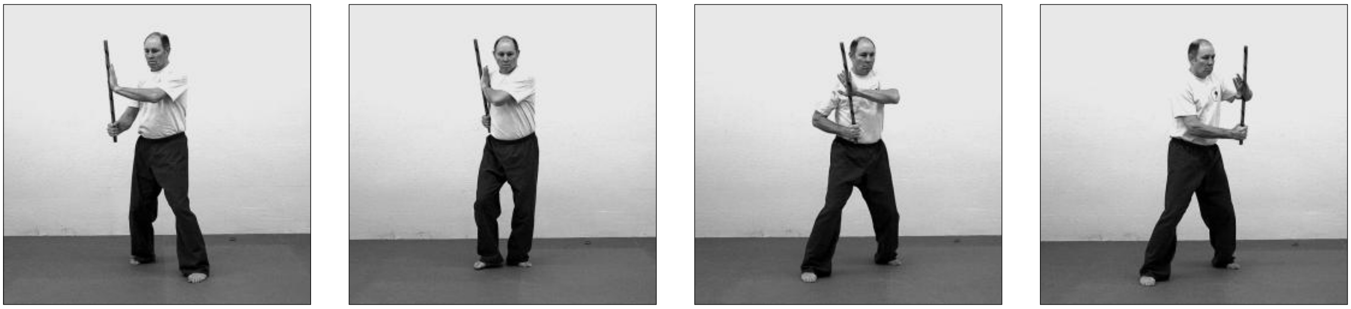


3. Replacement step & vertical parry (tip down).

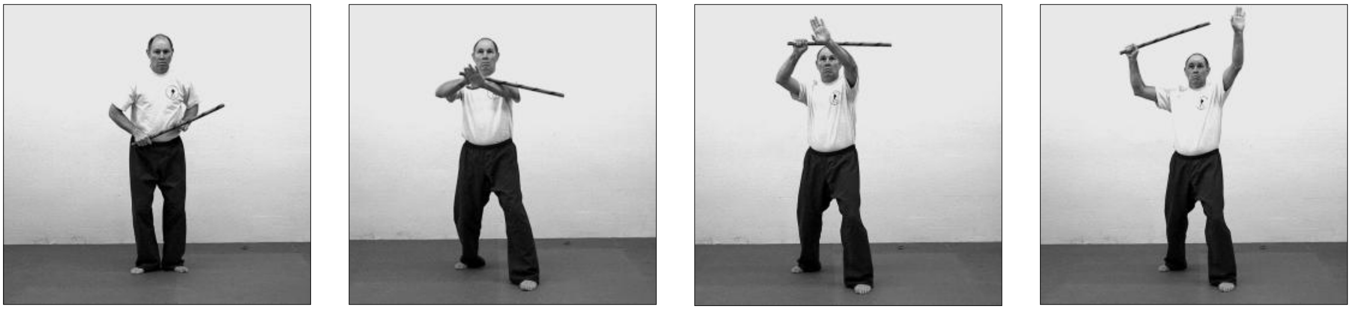


4. Replacement step & brace block to your right side.

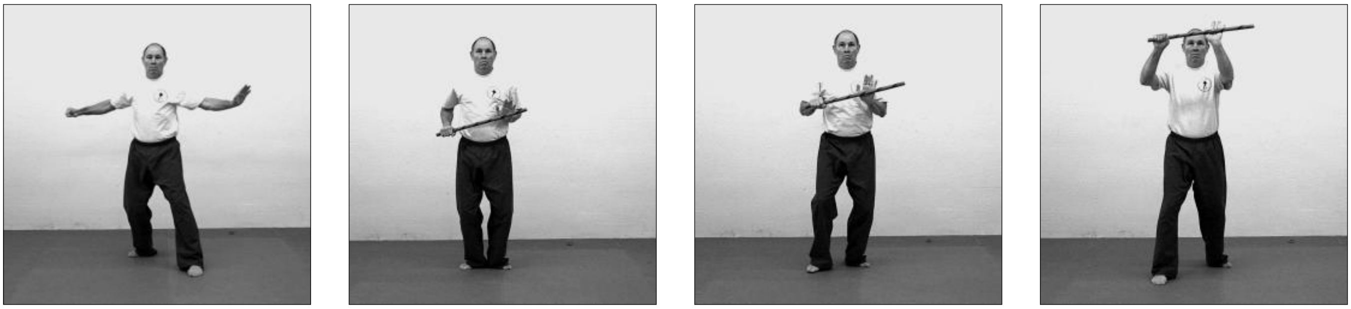
Blocking form continued.



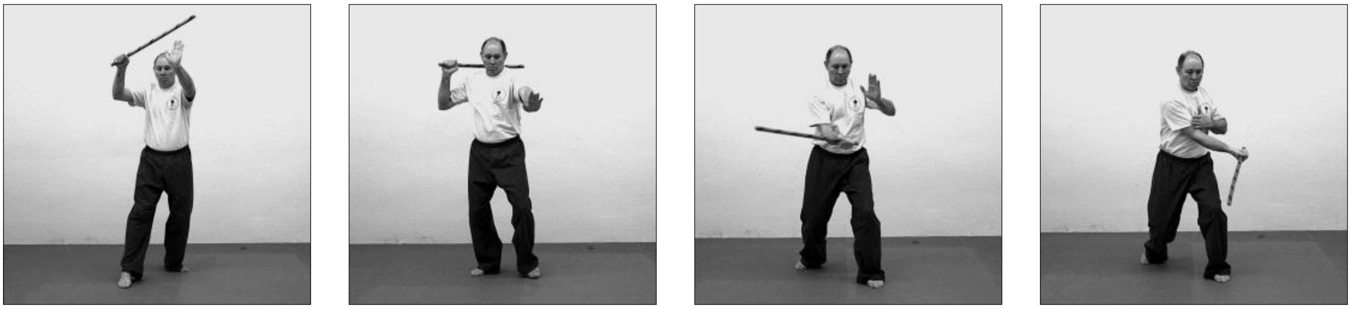
5. *Replacement step & brace block to your left side.*



6. *Replacement step & umbrella defense overhead.*

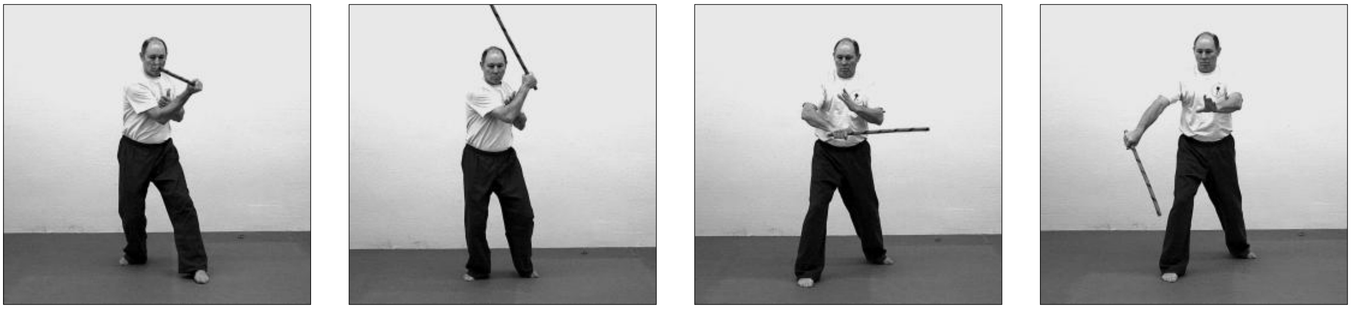


7. *Replacement step & rising block (brace block) overhead.*

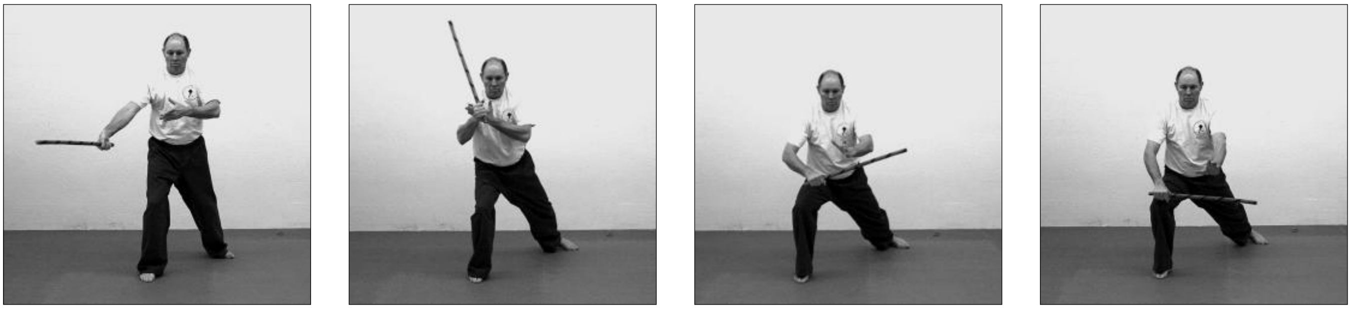


8. *Replacement step & low block to your left (to handle strike number 9).*

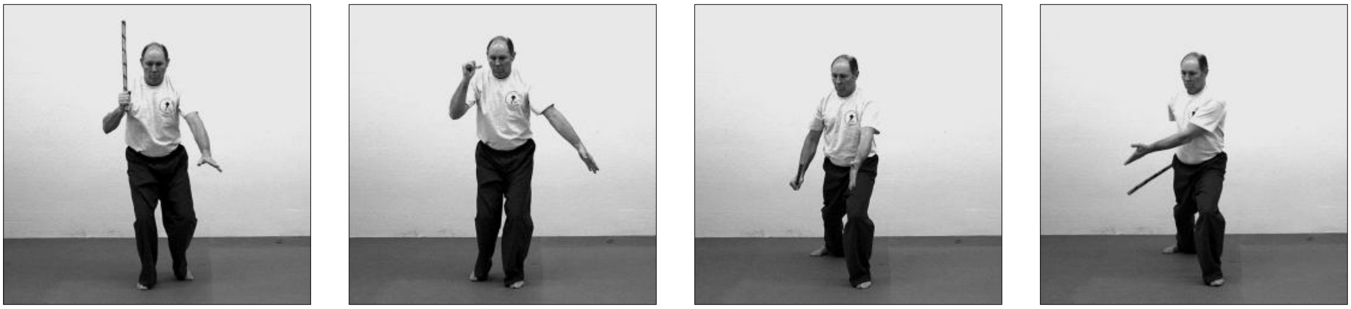
Blocking form continued.



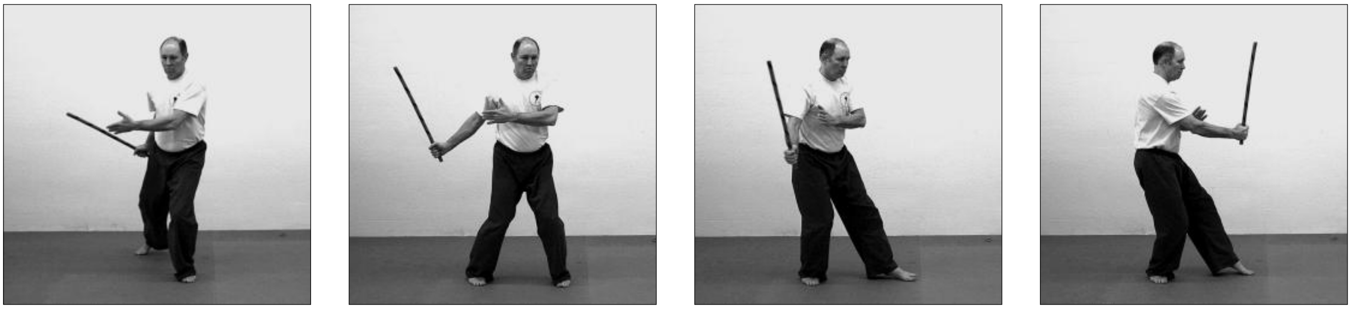
9. Replacement step and low block to your right side (to handle strike number 8).



10. Drop step and drop shot to your left side (to handle a number 9 strike).

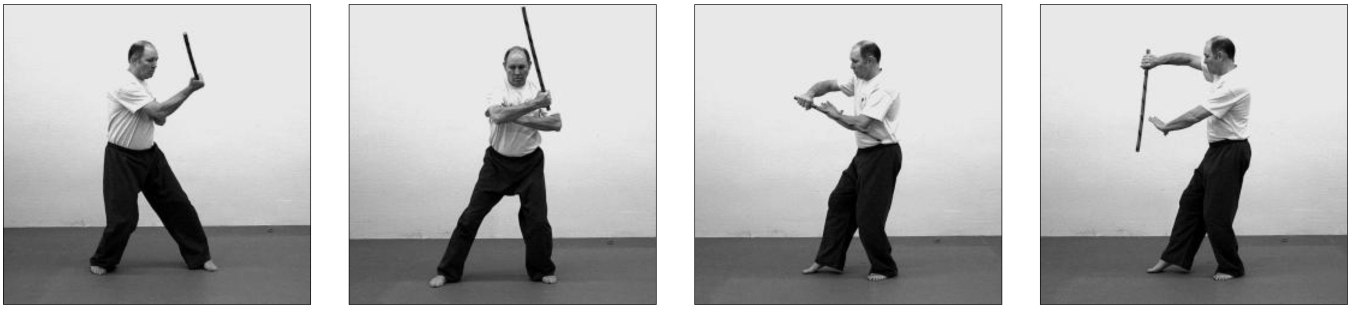


11. Replacement/drop step and drop shot (to handle a number 8 strike).



12. Side step to your right and vertical parry (tip up) to your left side.

Blocking form continued.



12. Side step to your left and swat (tip down to your right side).

Below is the checksheet for the requirements I have laid out for Yellow belt in MA80 System Arnis/ Eskrima.

Level 1 – Basics – Yellow Belt

Basic stance
Strikes 1-14 with:
- Same shoulder recoil
- Cross shoulder recoil
- Cross body recoil

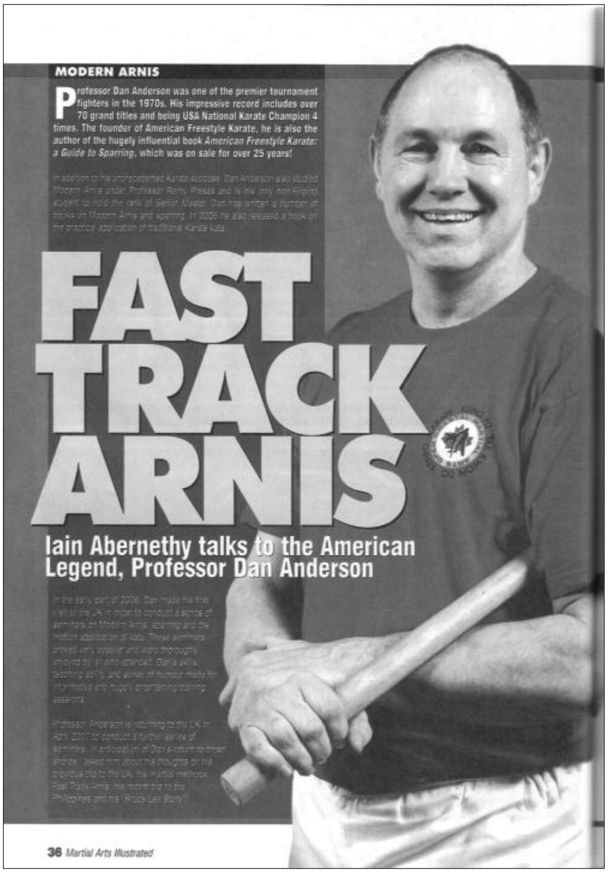
Forward step
Angle step (glide)
Side step
Drop step
Switch step
Cat step
Brace block
Force to force block (balintawak)
Vertical Parry (tip down)
Vertical Parry (tip up)
Swat (tip down)
Rising block

Drop shop (left and right sides)
Blocking with:
- Same shoulder recoil
- Cross shoulder recoil
- Cross body recoil

Blocking form
Checking
Block-check-counter
Block-check-counter-counter
- Fixed (1-12 in order)
- Semi fixed (1-12/random)
- Free form (attacker & blocker out of order)

Body torque in striking
Stop & Go drill
Slow & Go drill
Structure (understanding of)
Alignment (understanding of)

Photos from the past...



MODERN ARNIS

Professor Dan Anderson was one of the premier tournament fighters in the 1970s. His impressive record includes over 70 grand titles and being USA National Karate Champion 4 times. The founder of American Freestyle Karate, he is also the author of the hugely influential book *American Freestyle Karate: a Guide to Sparring*, which was on sale for over 25 years!

FAST TRACK ARNIS

Iain Abernethy talks to the American Legend, Professor Dan Anderson

36 *Martial Arts Illustrated*

Martial Arts Illustrated magazine
Article United Kingdom 2007

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3

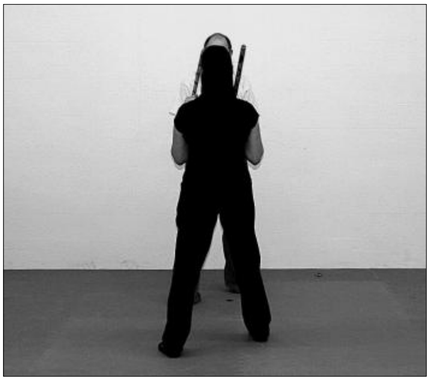
Florida 2008 - Demonstration of
the close quarters striking of MA80.

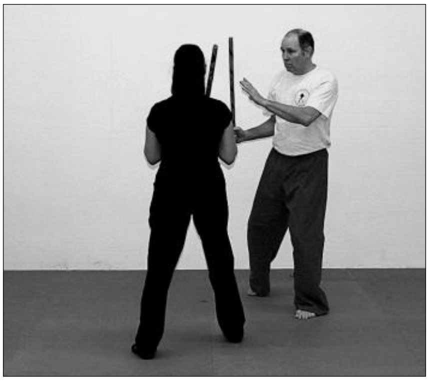
Orange Belt

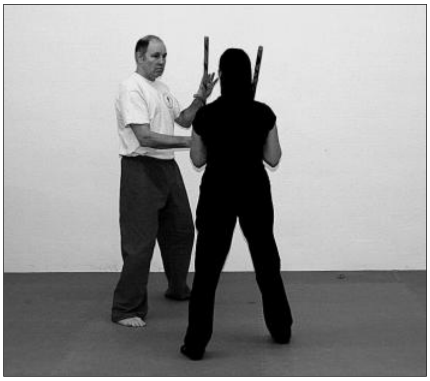
The key emphasis in this level has to do with how to disarm your opponent. I also add a couple of flow drills to round out the belt level.

Disarming Your Opponent

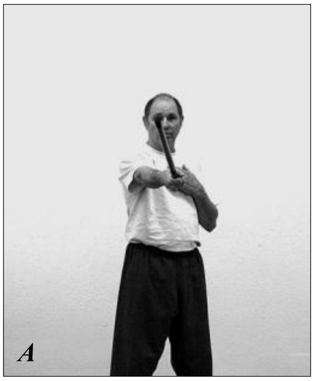
The first thing one has to know is that there are three key elements to disarming your opponent. The first key element has to do with ***angle stepping***. As I said in the section on alignment, you want to have *superior positioning* and *alignment*. This will keep your opponent from easily countering what you are attempting to do. This holds especially true in disarming your opponent. The photos below show that when I angle to either side of my partner, I am out of alignment *for her*.

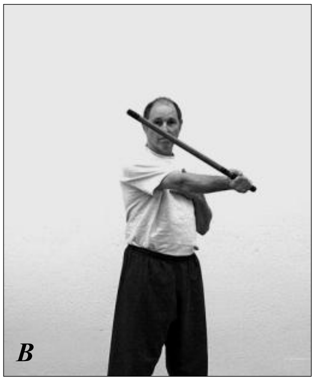


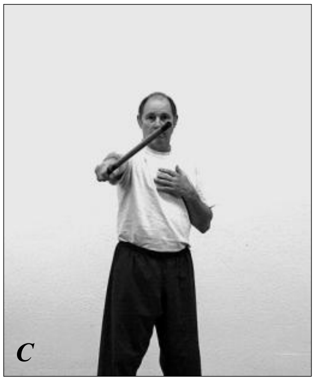


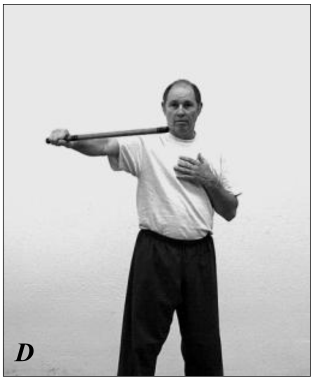


The second key aspect has to do with ***misaligning your partner's arm*** within the context of their strike. You will hit at your opponent with your arm set up for maximum impact. This is something that is natural for you to do. You don't hit something hard with the idea of your strike being ineffective or your cane flying from your hand because your grip is weak. You naturally align your arm. When you disarm you misalign your partner/opponent's arm for maximum leverage. Examples are given below.


A

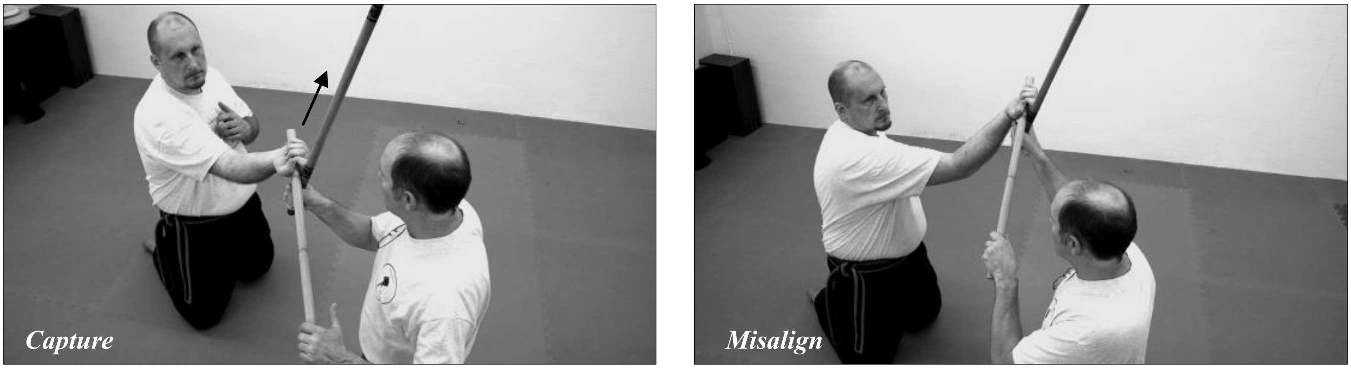

B


C

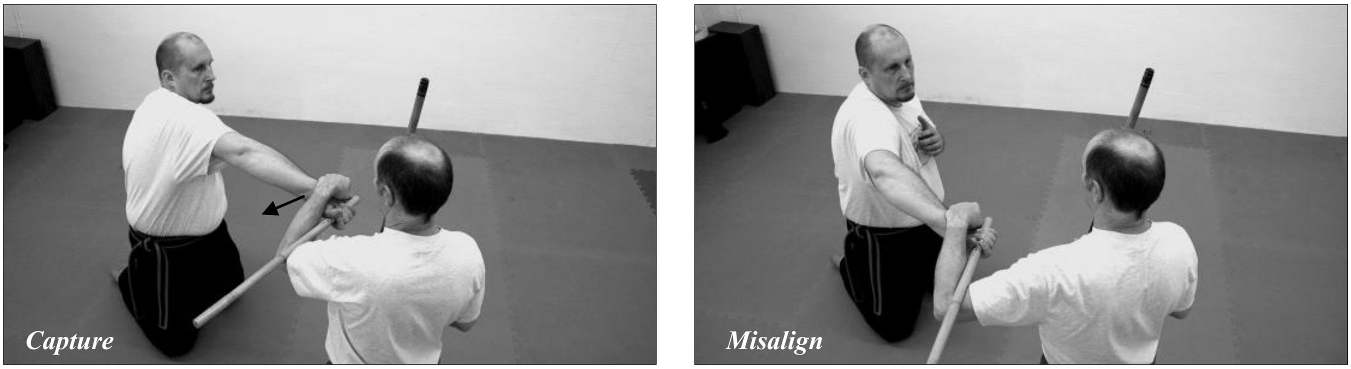

D

Photos A and C show the natural alignment for strikes 1&2. Photos B and D show them out of alignment for the striker. When you move the arm farther than it is supposed to, you weaken the structure of your opponent's grip on the cane.

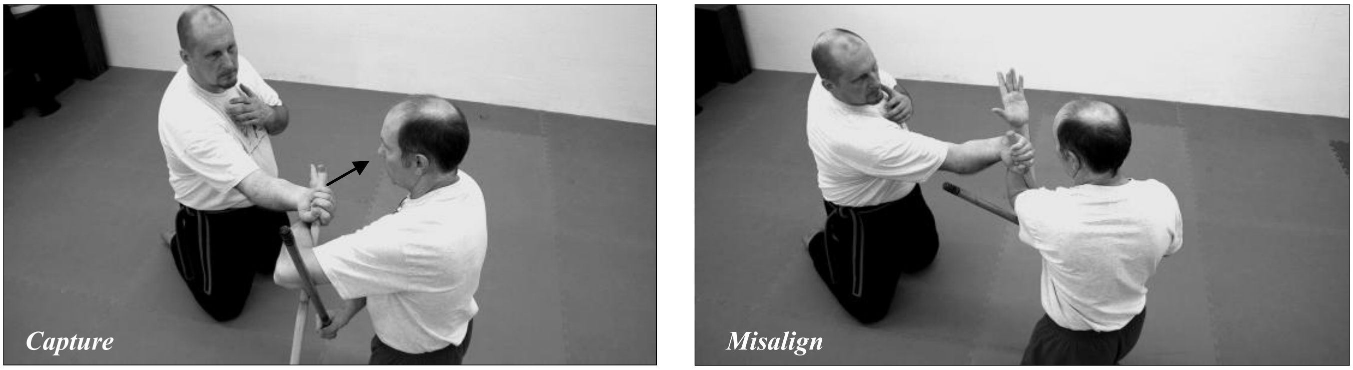
Below are a number of examples of moving your opponent’s arm so as to misalign his arm thereby further facilitating your disarm.


Capture
Misalign

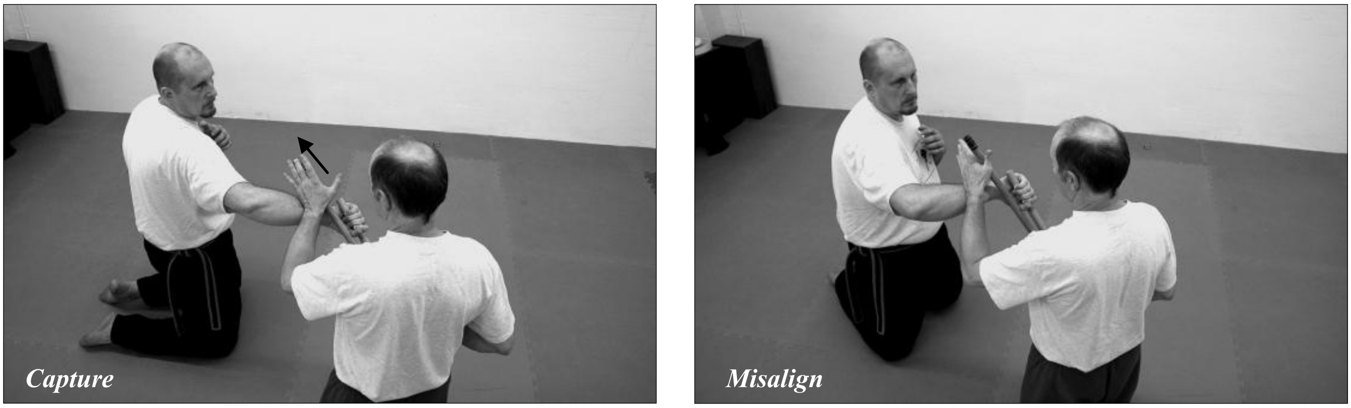
Moving his arm upward to stretch his fingers and weaken the grip.


Capture
Misalign

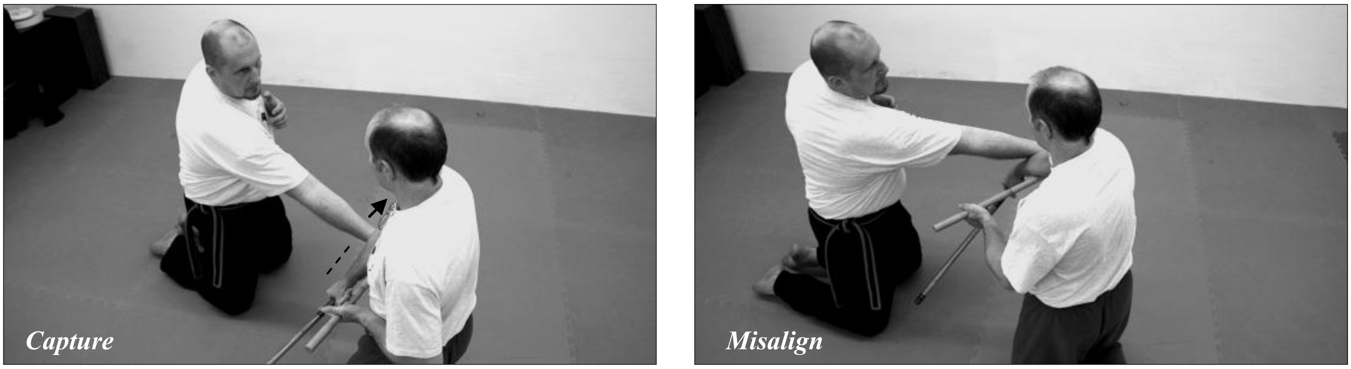
Move his arm to my left to stretch out his fingers.


Capture
Misalign

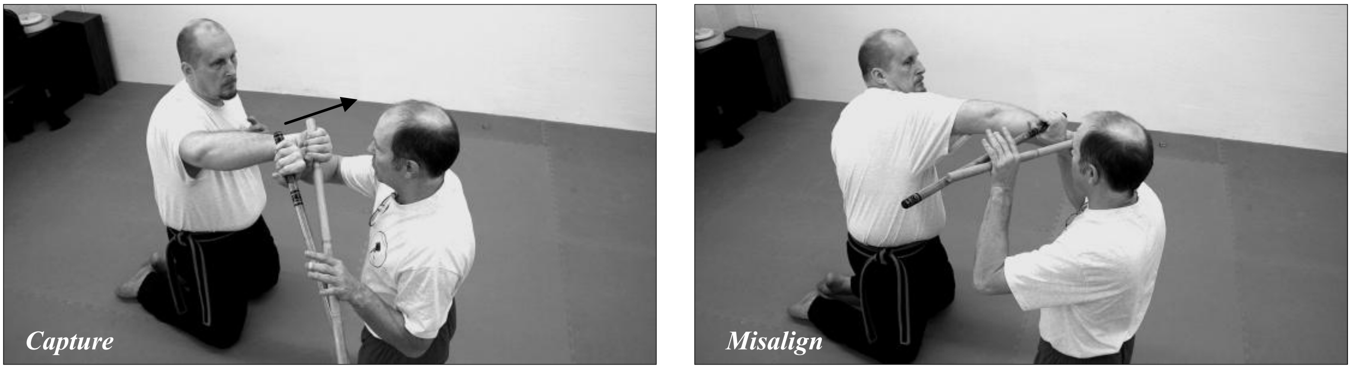
Move his arm to my right stretch out his grip (above). Bringing his arm to the center to weaken his grip (below).


Capture
Misalign

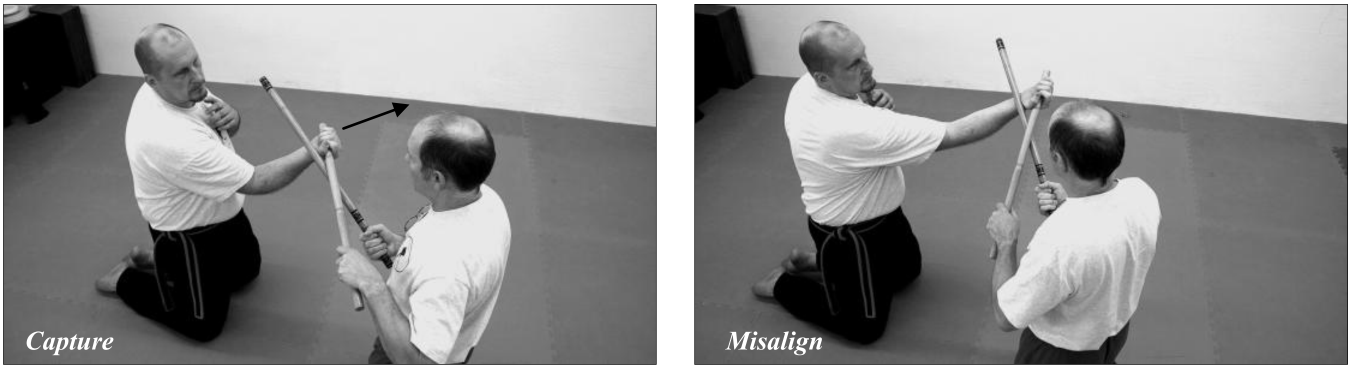
Below are a number of examples of moving your opponent’s arm so as to misalign his arm thereby further facilitating your disarm.



Bring his hand over to my right to weaken his grip.



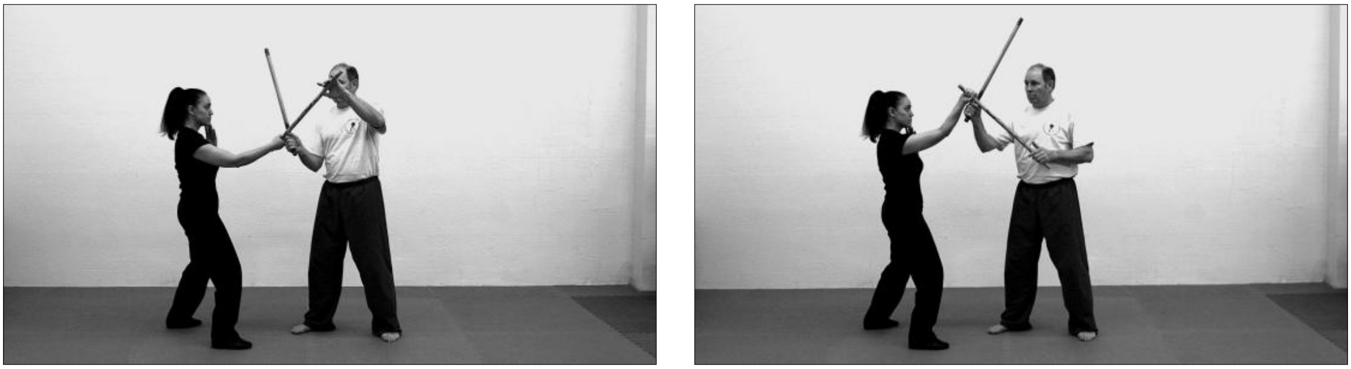
Bring his hand over to my right to weaken his grip.



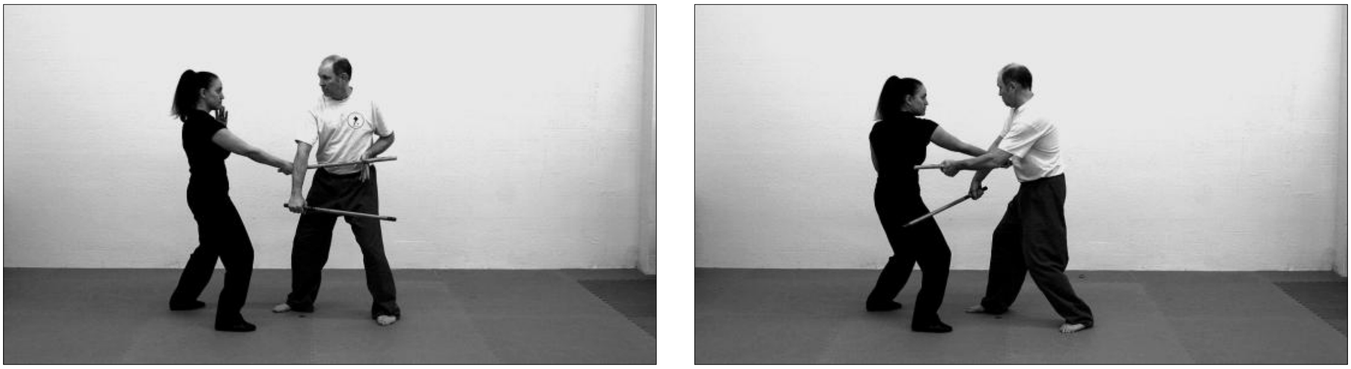
Bring his hand over to my right to weaken his grip.

You’ll notice that in the captions each point of misalignment of your opponent’s cane arm brings about the end result regarding disarming preparation - *weakness of the grip*. I’ll get to this after I go over the third key aspect to effect a leverage based disarm, reversing the cane position.

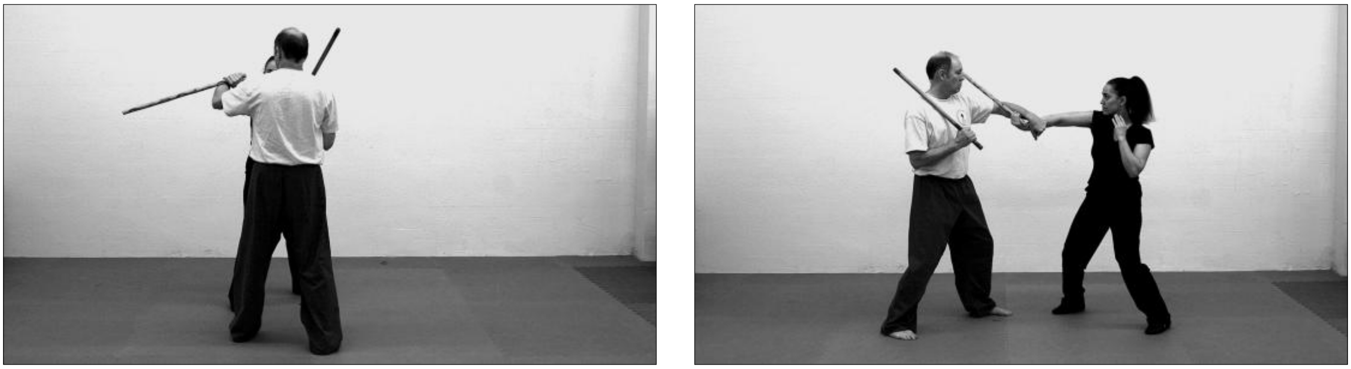
Cane position reversal has been a hidden factor in leveraging for quite some time. I found out that if you misalign the cane as you misalign your opponent/partner's arm you bring about something very interesting - you isolate the grip so that the force you use to disarm is directed solely against the fingers of the grip. This is the third key element and the final preparation point used for disarming. All my disarms rely on leveraging. *I maneuver the cane so as to bring about weakness in the grip* . I figure no matter how strong my opponent is, I am stronger than his fingers. This is what brings about an effortless disarming technique. Here are some examples below.



Strike number 1 - At capture, the tip of her cane is reversed from being higher than the grip to lower than the grip.



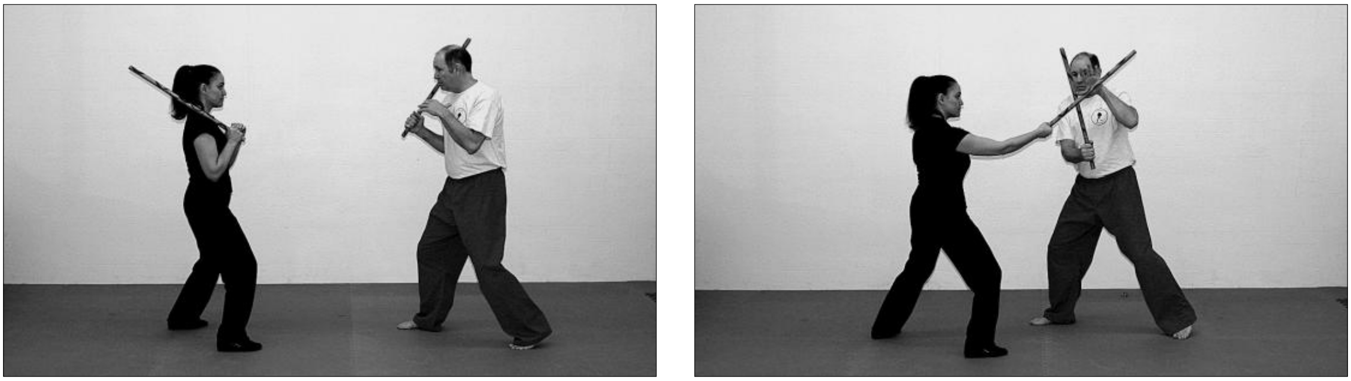
Strike number 5 - At capture, the tip of her cane is reversed from being in front of her grip to behind her grip.



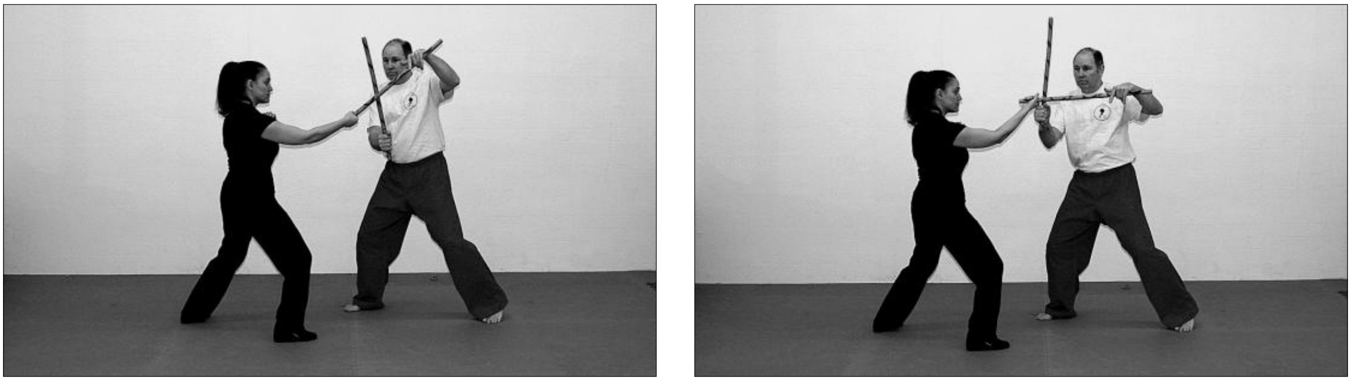
Strike number 2 - At capture, the tip of her cane is reversed from being lower than her grip to higher than her grip.

All these factors are brought into play when you maneuver the cane into disarm position so that when you disarm your opponent, it is like a hot knife cutting through butter. It is that easy. Now onto the disarms for strikes 1-12.

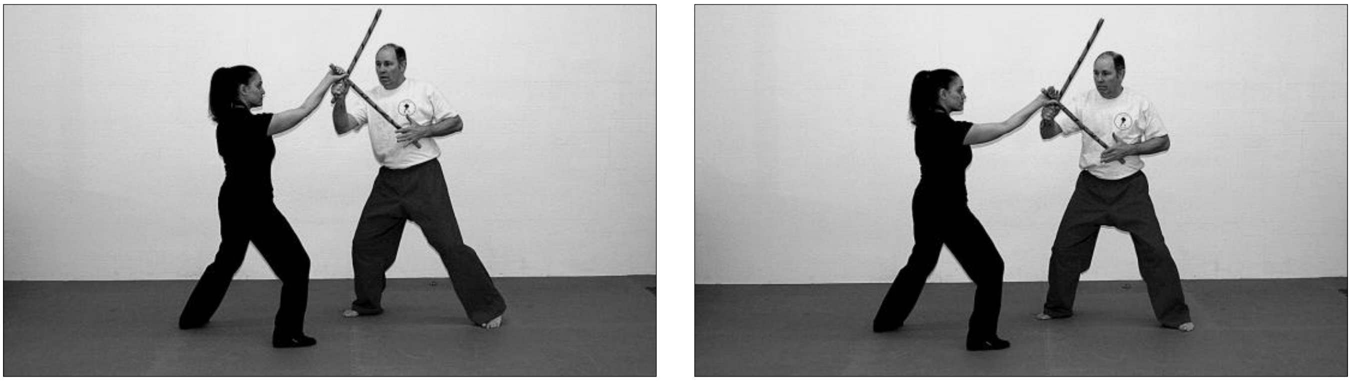
Disarm against strike number 1.



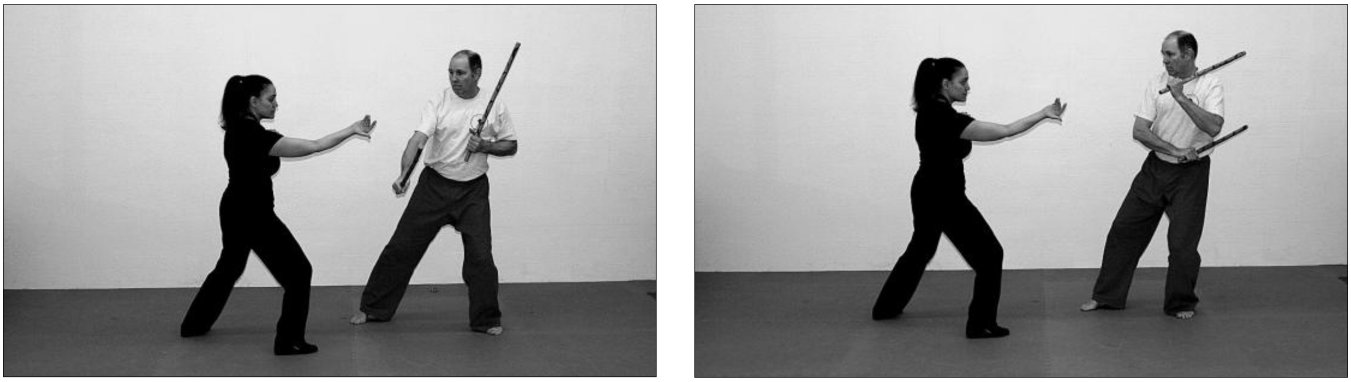
My partner strikes at me with strike number 1. I angle to my right and block it.



I loop my free hand over the top of her cane. I slide my grip hand to the junction of her grip hand and cane.

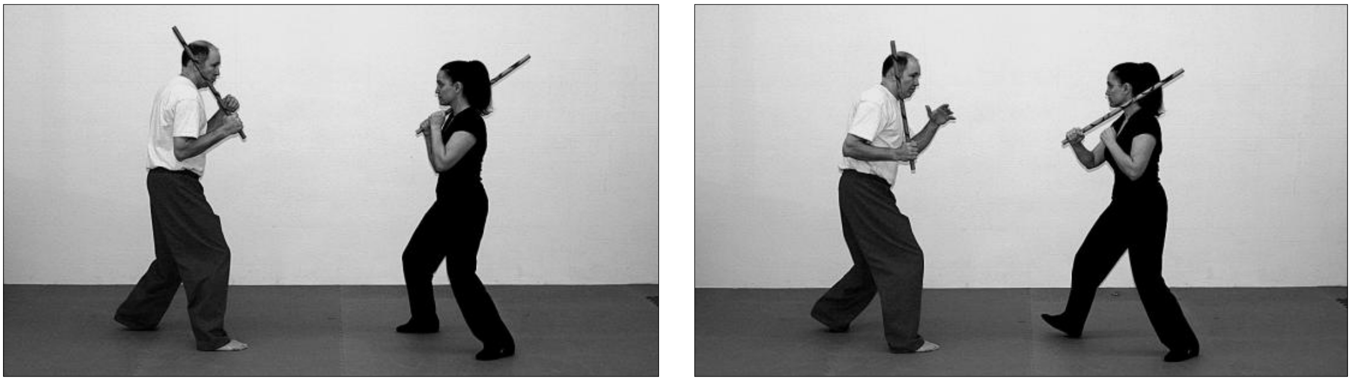


I pull down with my free hand and push up with my cane hand to reverse her cane position.

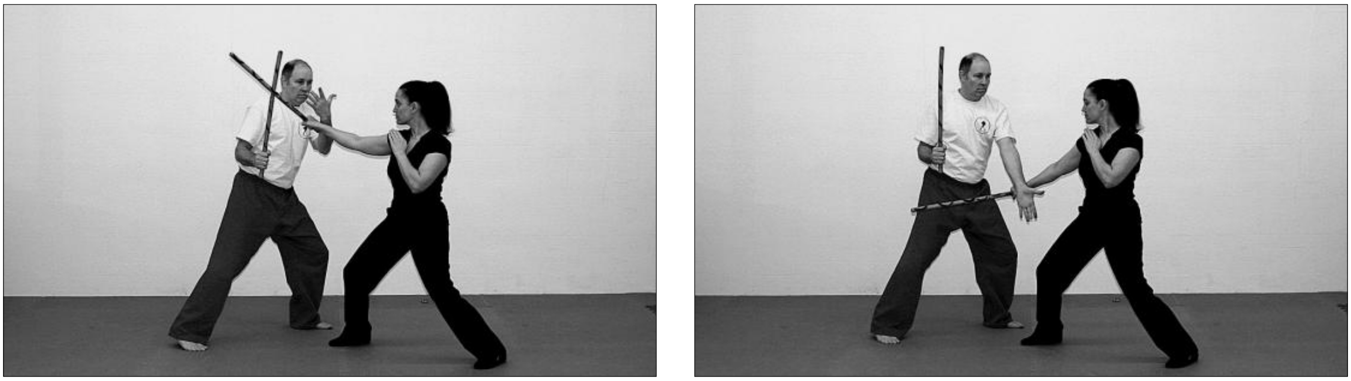


I push downwards for the disarm. I roll back in a double cane half guard as my safety against her attempting to follow up.

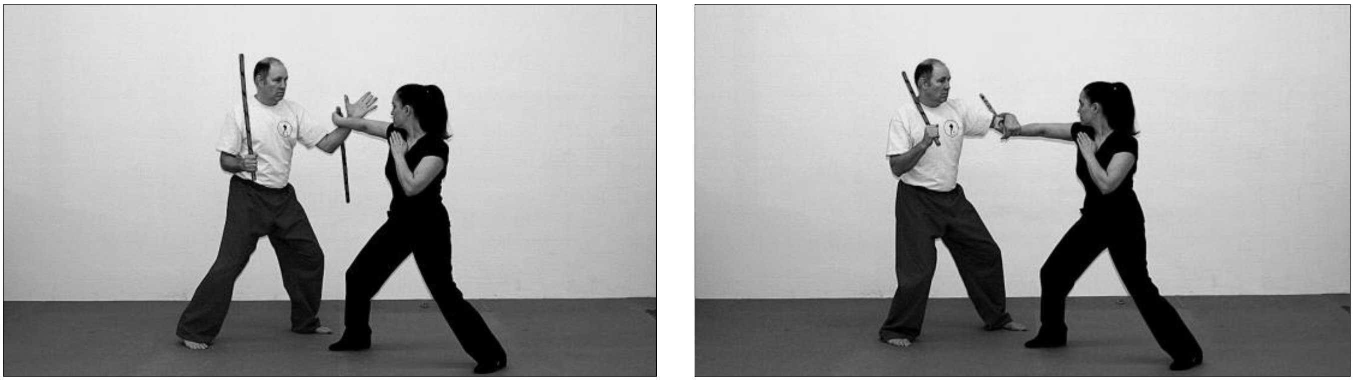
Disarm against strike number 2.



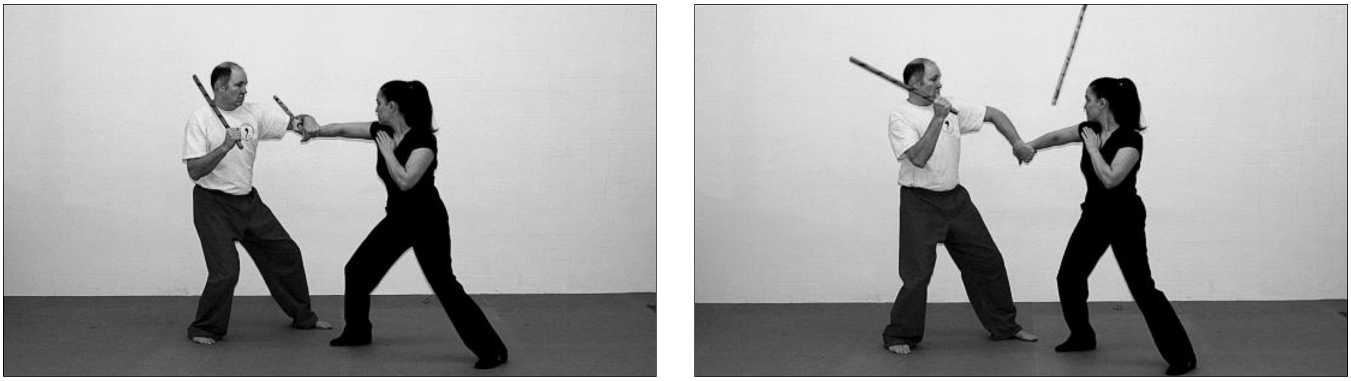
My partner strikes at me with strike number 2. I angle forward to my left to block her strike.



My left hand contacts her arm and swings it down to her right and back up in a full circle.

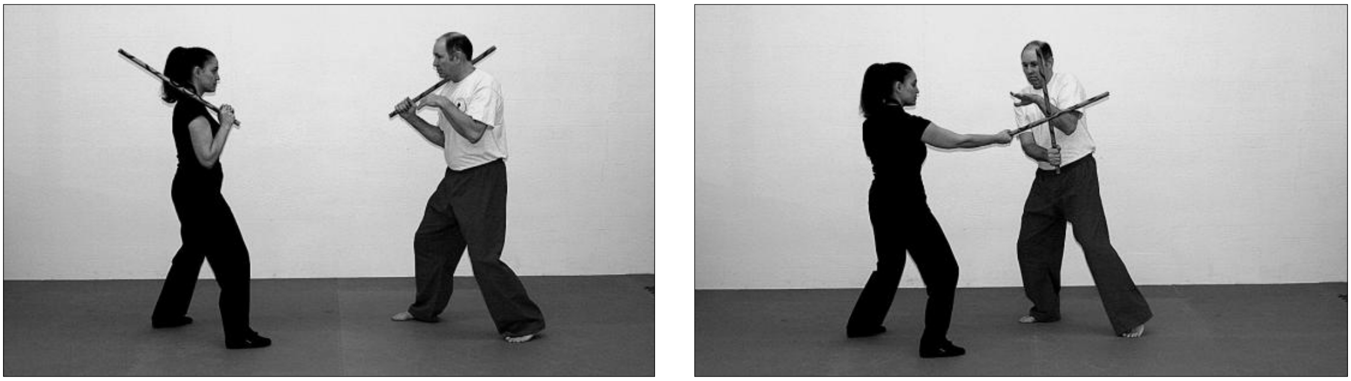


I loop my hand over her wrist. I raise my elbow to make the tip of her cane higher than her grip hand.

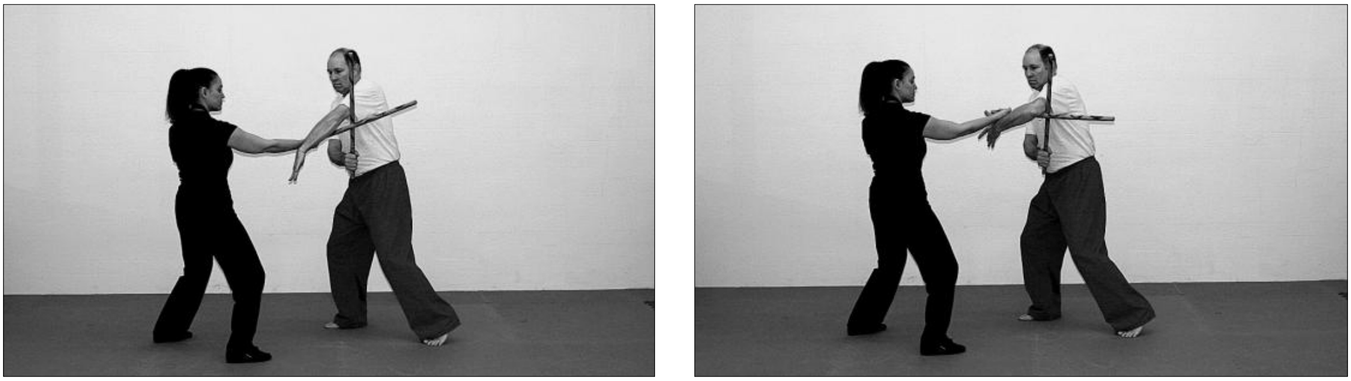


I roll back to stretch out her grip and cut sideways for the disarm. I cock my cane ready for her possible counter attack.

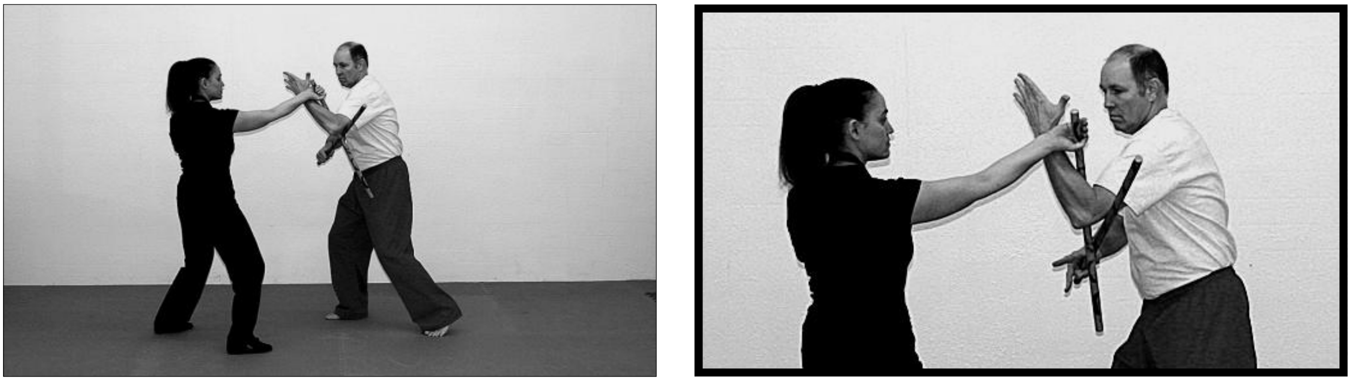
Disarm against strike number 3.



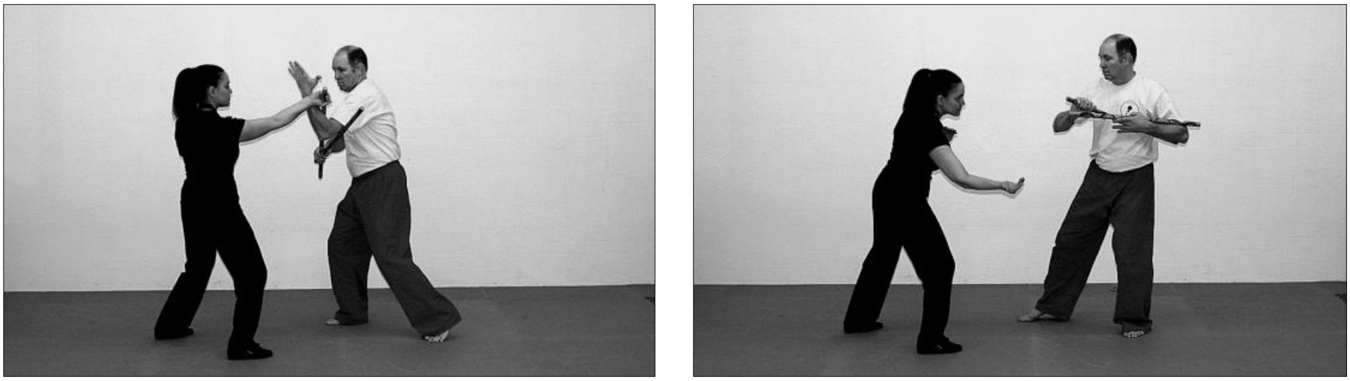
My partner strikes at me with a number 3 strike. I angle to my right and block close to my elbow. This gives me room to...



...reach over her cane and touch my wrist to hers. I “chicken wing” my elbow so as to bring her cane to my cane hand.

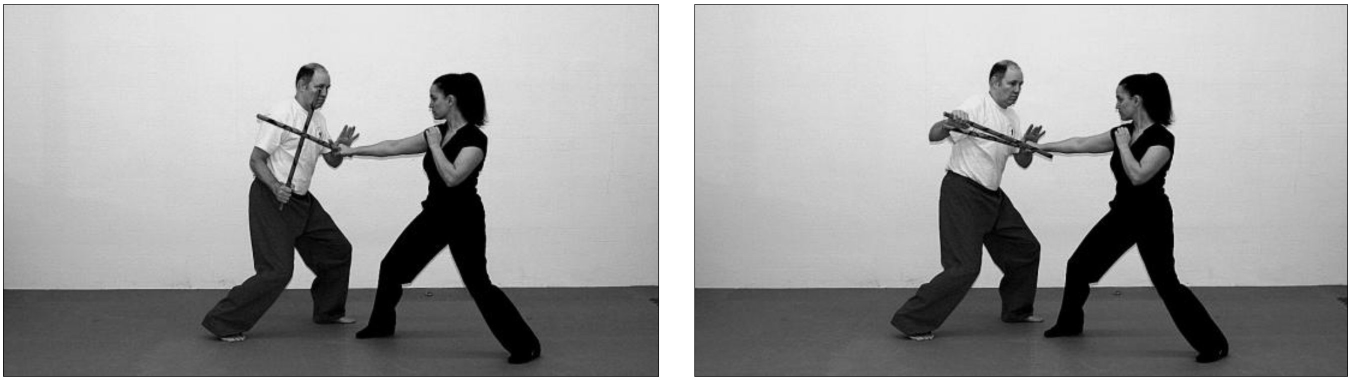


This brings her cane down to my hand and puts stress on her grip hand as well (close up).

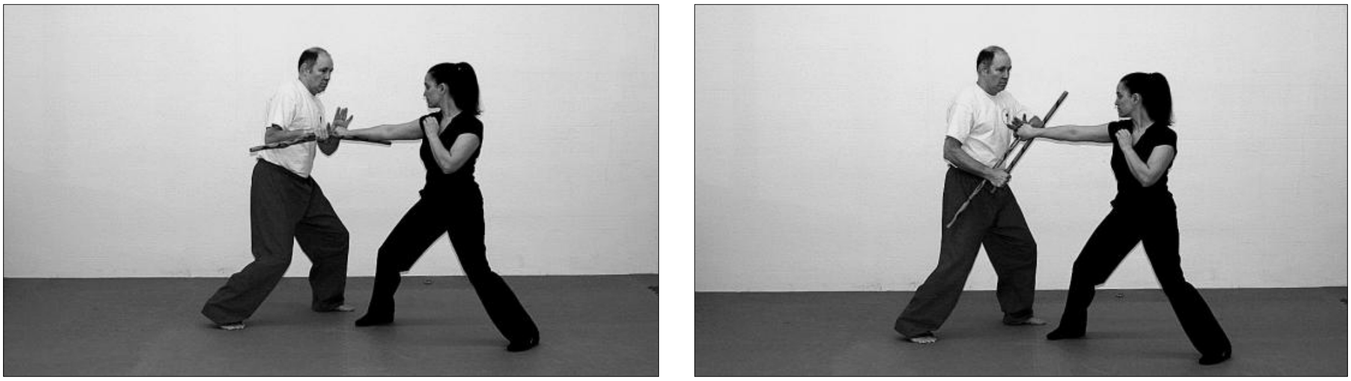


I grab her cane and circle the butt end of it back towards me. I have my cane ready to strike her if she follows up.

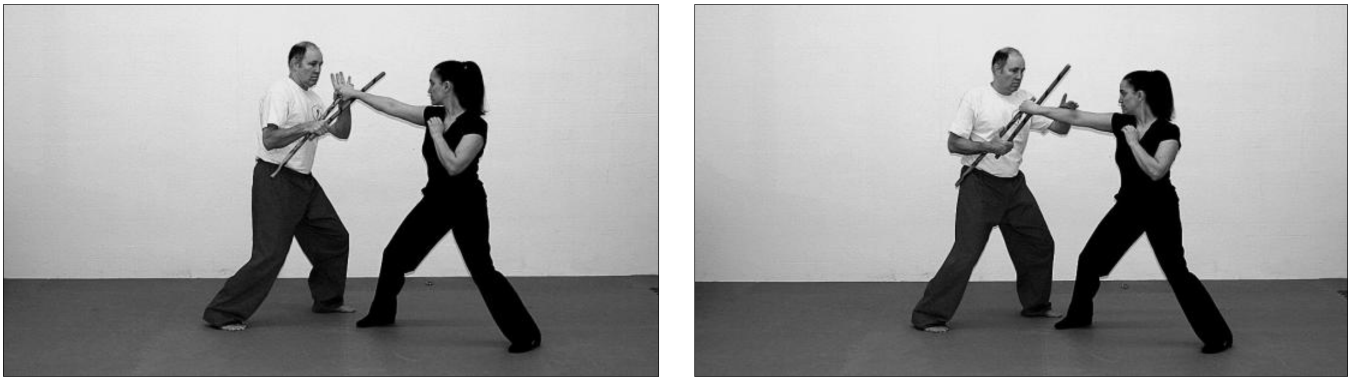
Disarm against strike number 4.



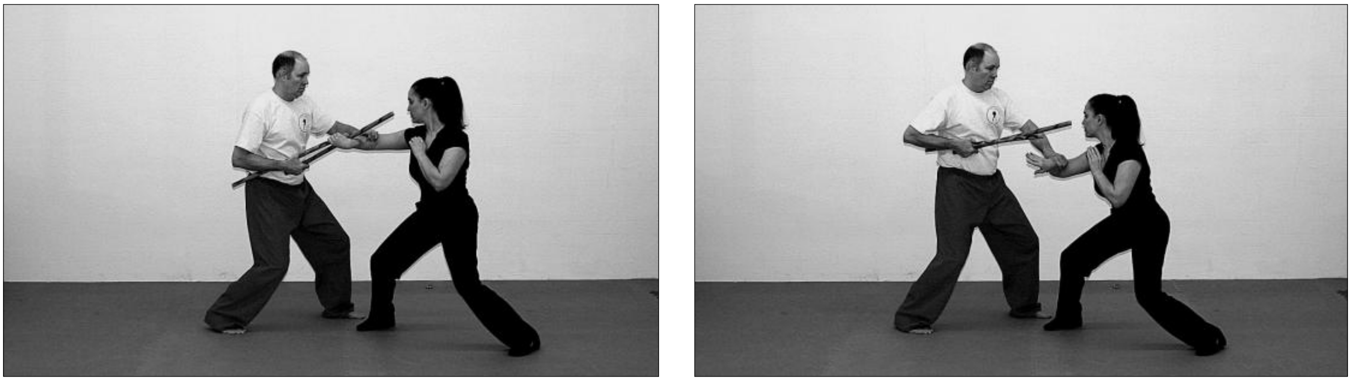
My partner strikes. I angle to my left, block her cane and check her hand. I insert my cane directly under her wrist.



I use my check hand to turn her cane arm over. I lower the grip end of my cane at the same time.

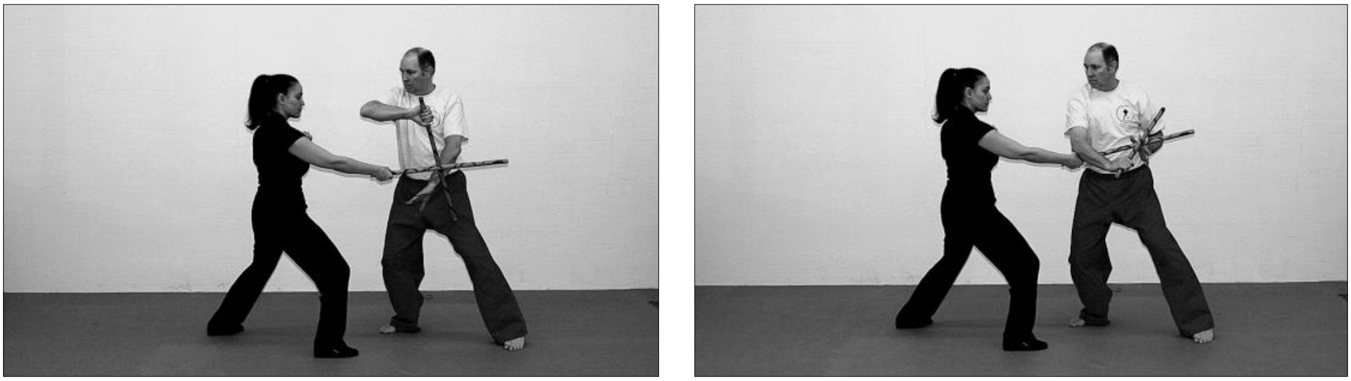


I reach with my check hand and place it on her forearm.

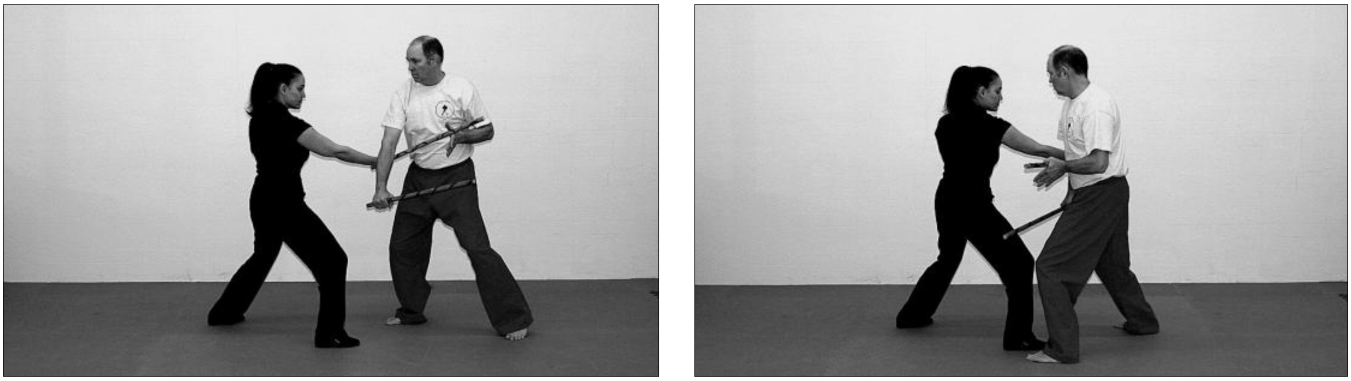


I push her forearm down while raising my grip up, creating a two-way action, to effect the disarm.

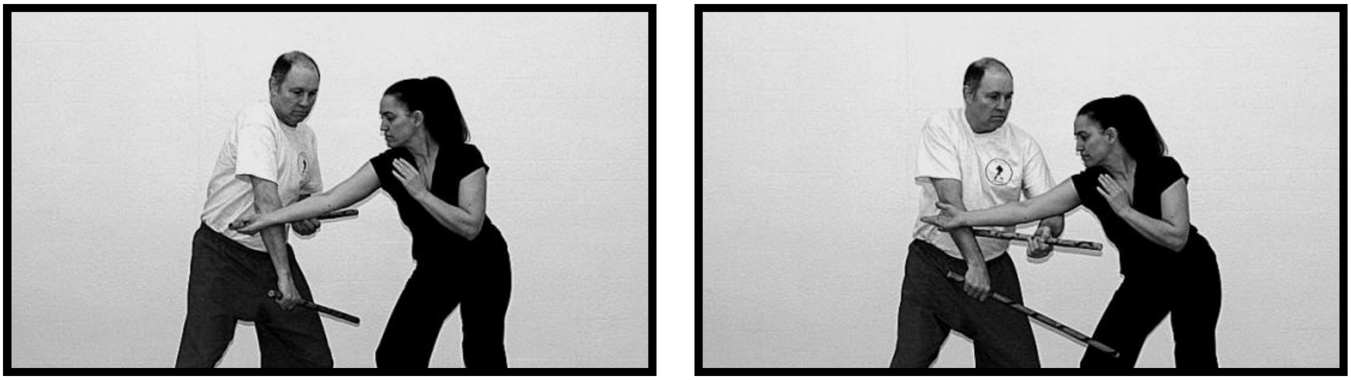
Disarm against strike number 5.



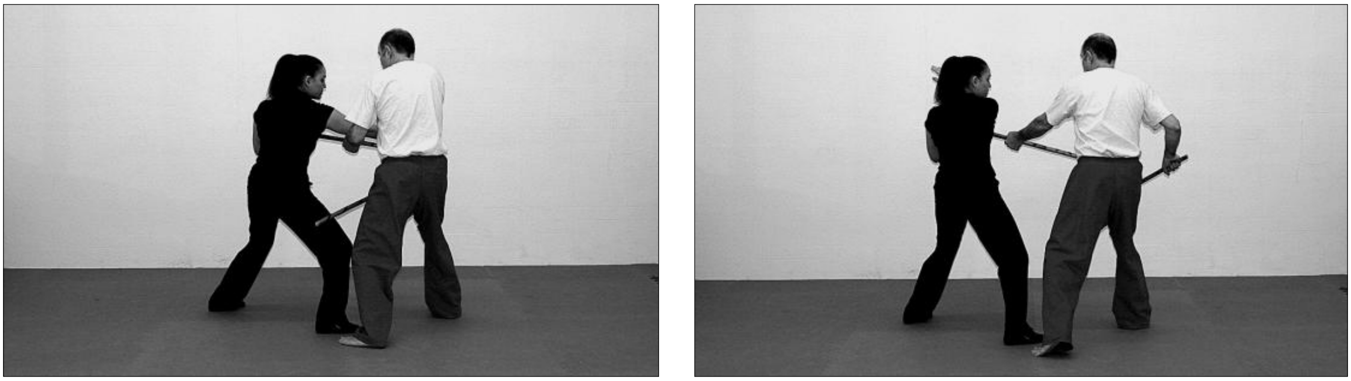
My partner stabs at me with strike number 5. I side step and do a vertical parry (tip down).



I drop the thickest part of my forearm to where her grip hand and cane meet. I pull back to my right as I step forward.

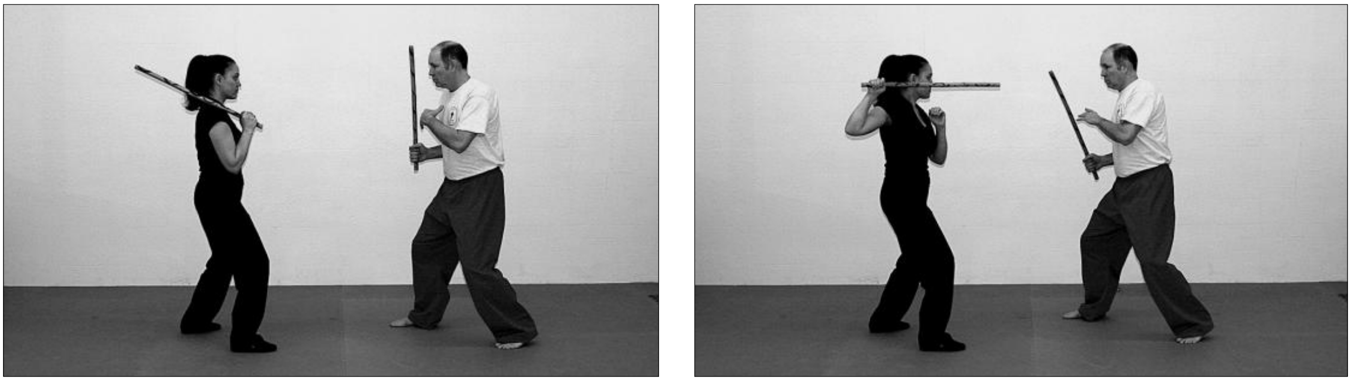


I push her cane under her elbow to isolate the fingers of her grip. Note that the elbow of my free hand is behind her arm.

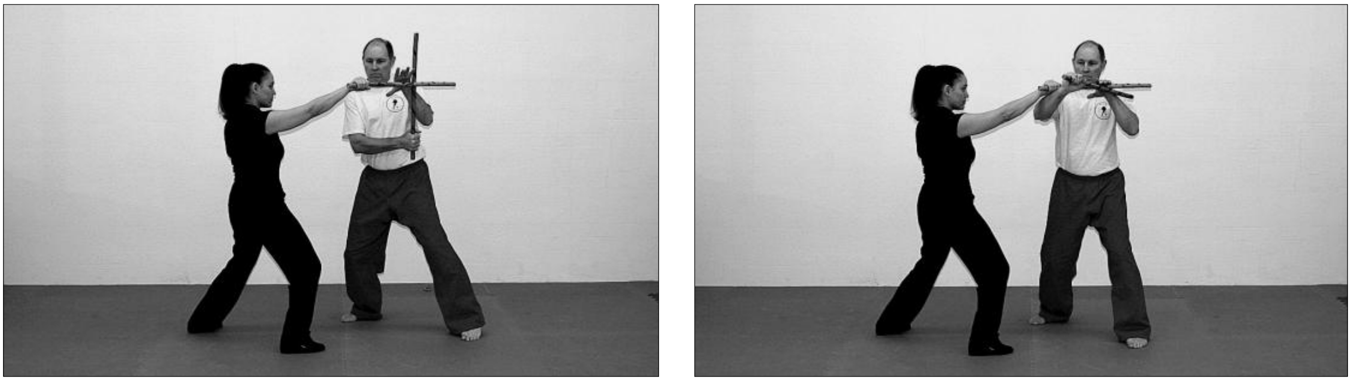


I sharply straighten my elbow to propel her cane arm outward.

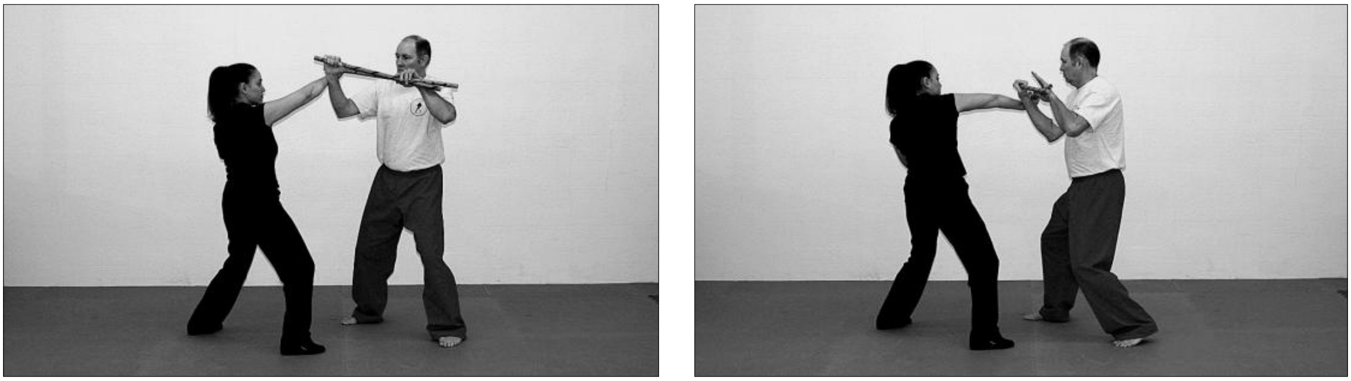
Disarm against strike number 6.



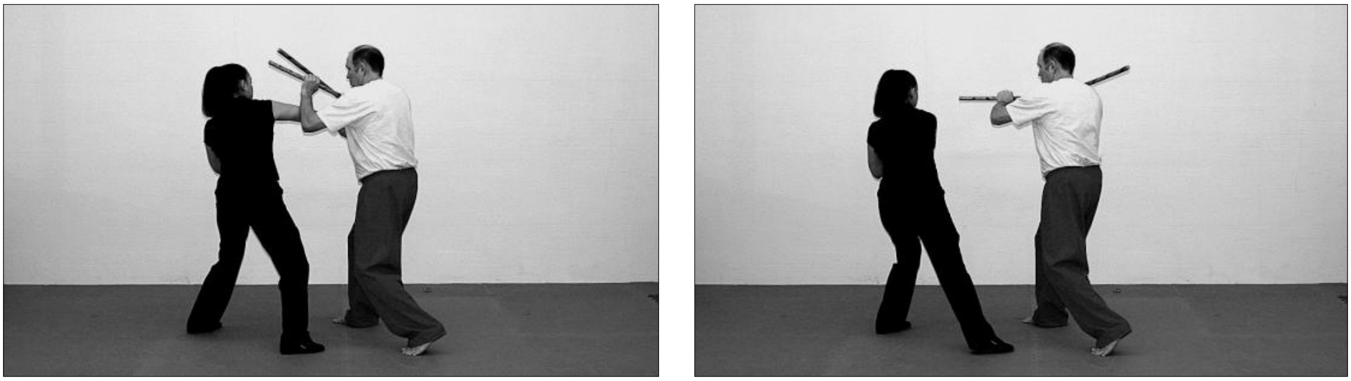
My partner stabs at me with a number 6 strike. I side step to my right and do a vertical parry (tip up).



I slide my cane past and grab her cane with my free hand. I raise my forearm to go up under her wrist.

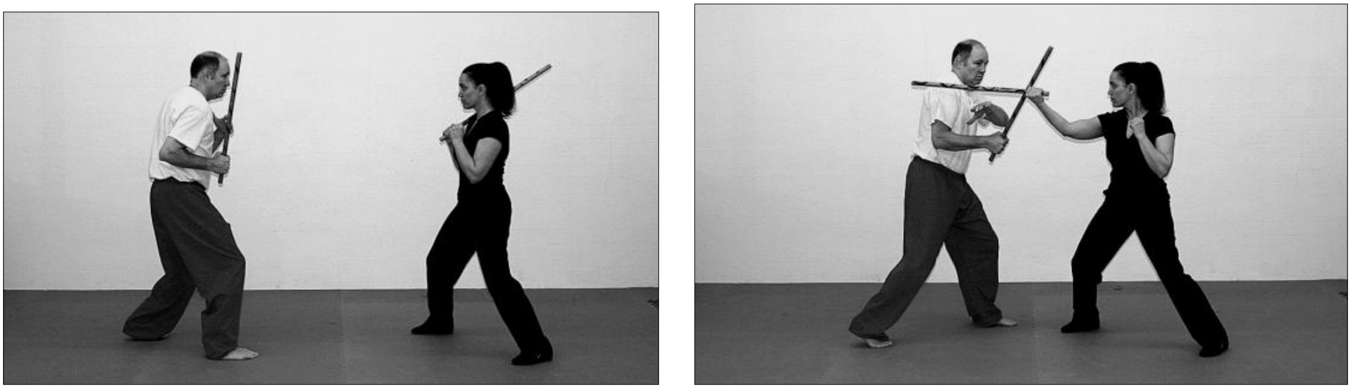


I pull her grip hand back to my right shoulder. This isolates the fingers of her grip hand.

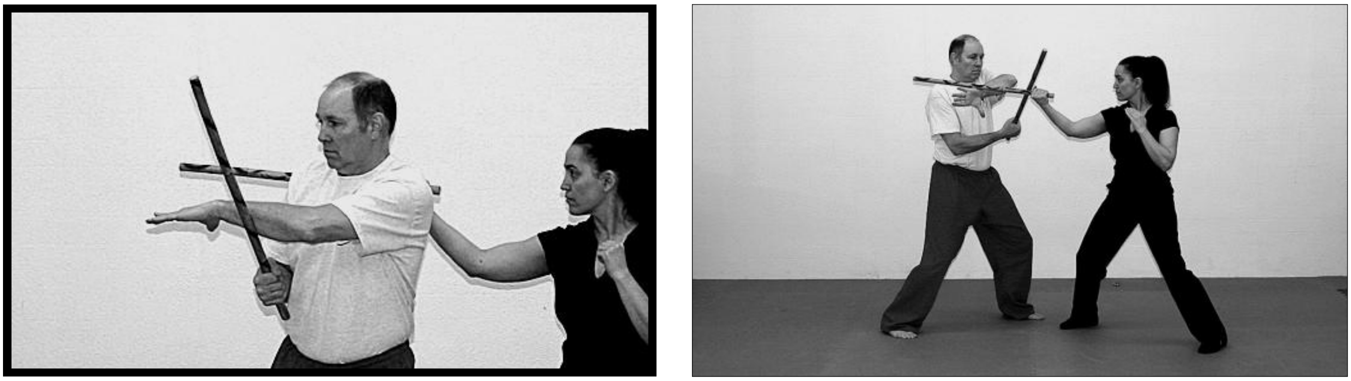


I push her cane over the top of her elbow for the disarm. I push her arm away with my forearm for my safety.

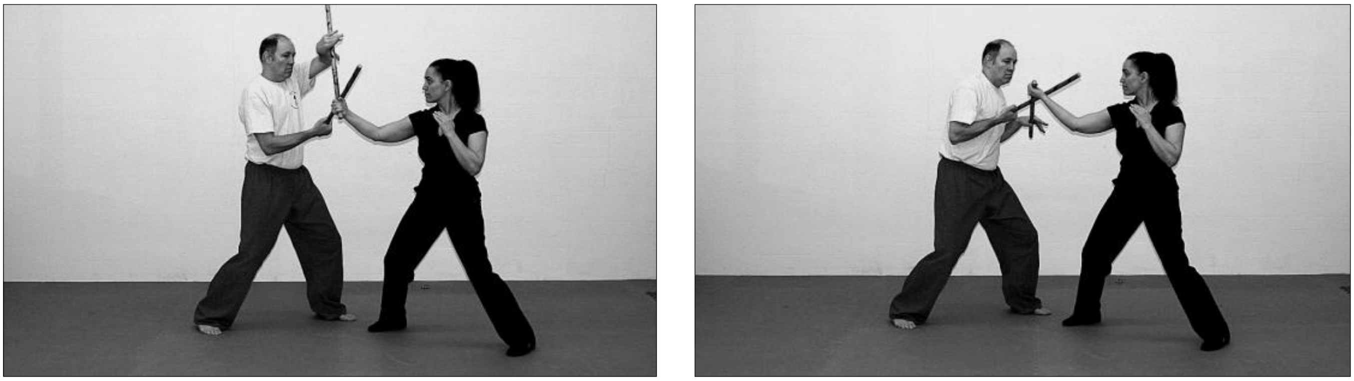
Disarm against strike number 7.



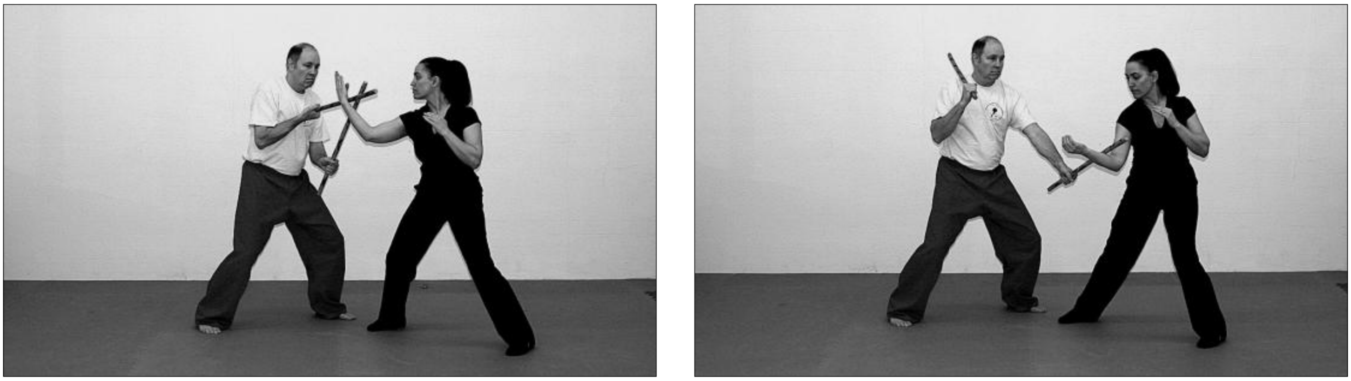
My partner stabs at me with a number 7 strike. I angle to my left and do a vertical parry (tip up).



My check hand goes over my cane arm as I parry. I cut upward to make contact with her cane.

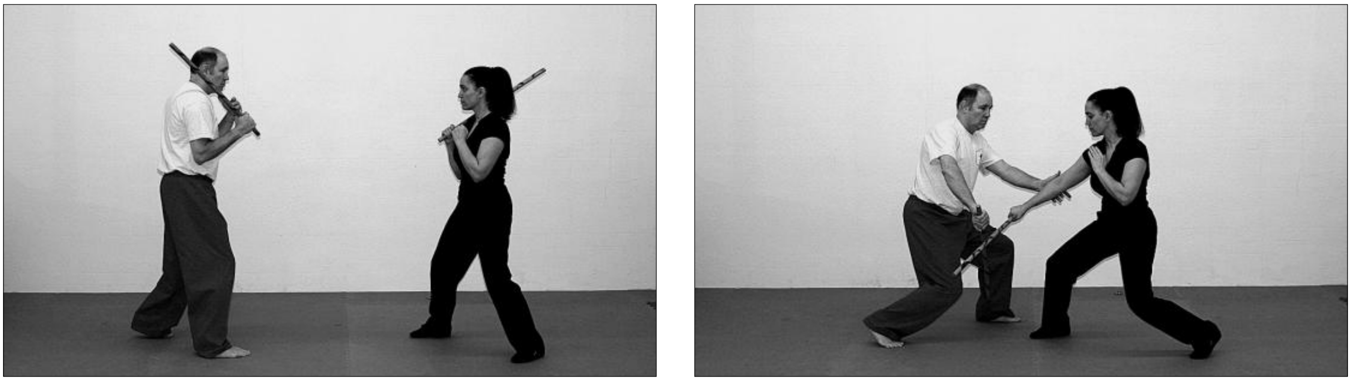


My cane hand is palm upward as I circle her cane (counter clockwise) around my cane for the disarm.

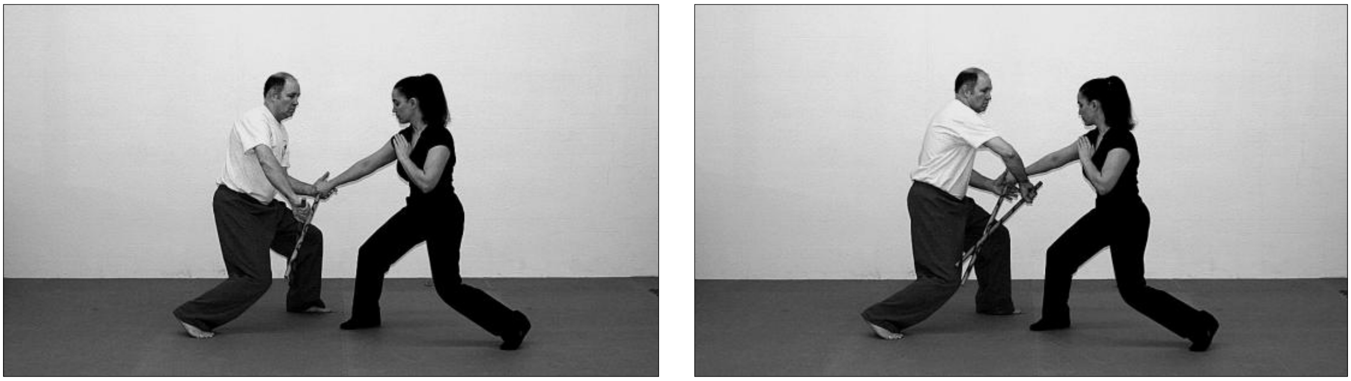


As the cane leaves her fingers I use it to push down her arm to preempt any counter she might try.

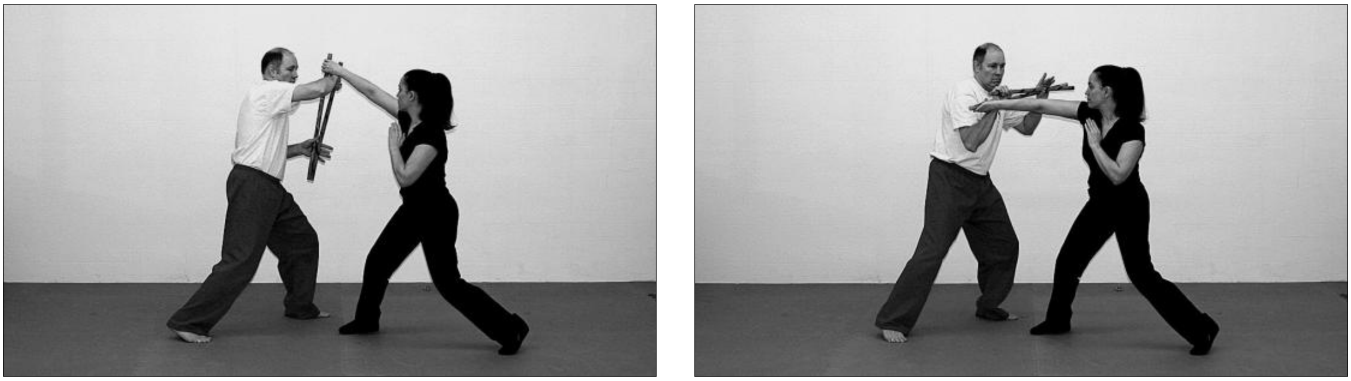
Disarm against strike number 8.



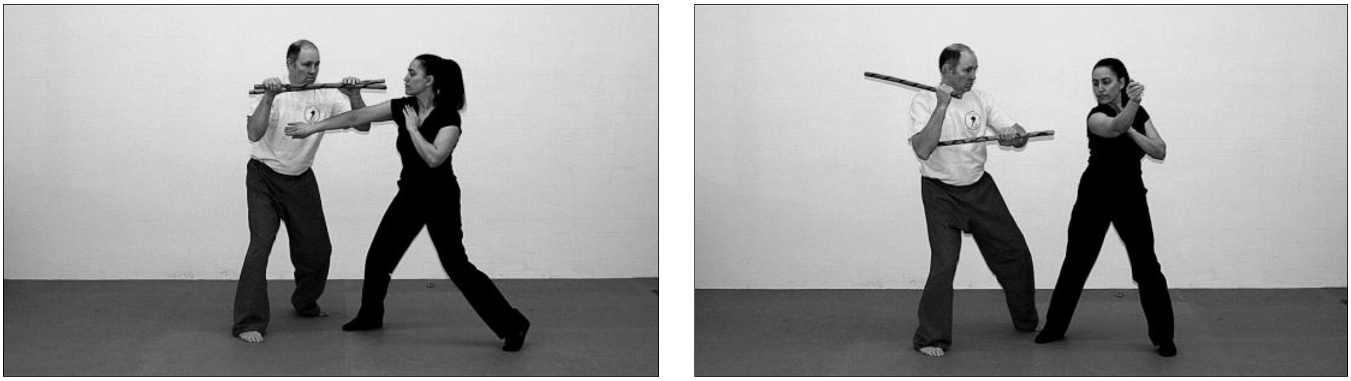
My partner strikes at me with number 8 strike. I angle forward to my left, block the strike and check her elbow.



I slide my check hand down to her cane as I put my cane wrist under to her wrist.

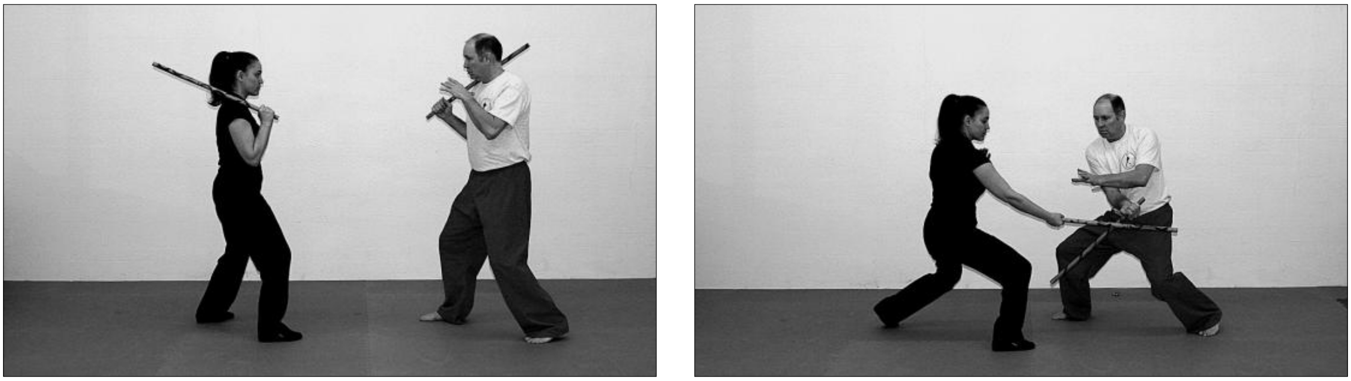


I lift her arm up and guide her grip hand to my right shoulder (as in disarm number 6).

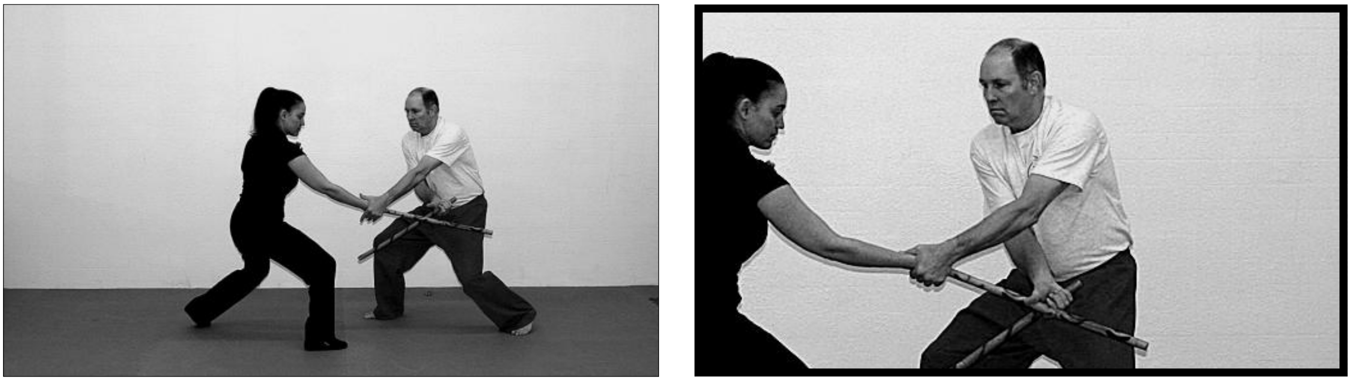


I mover her cane directly over her elbow for the disarm and push her arm away for my safety.

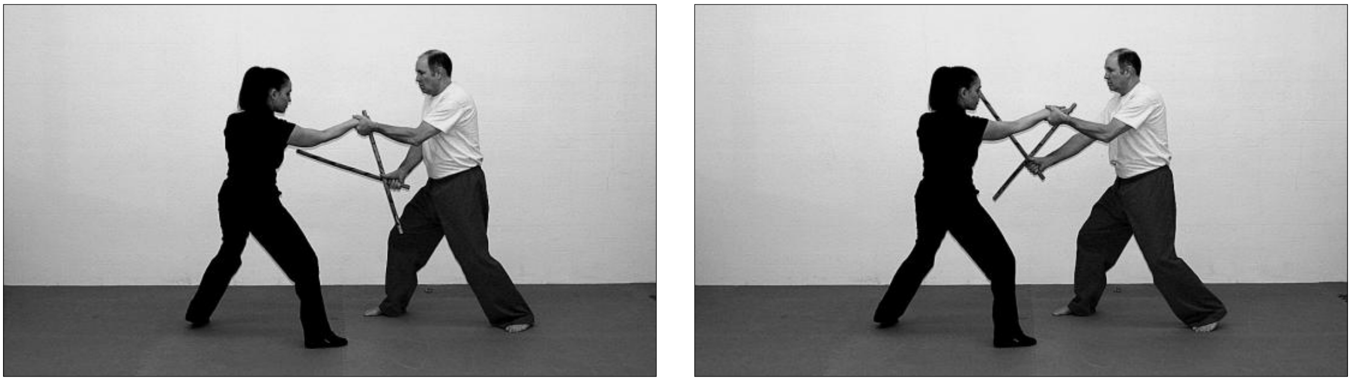
Disarm against strike number 9.



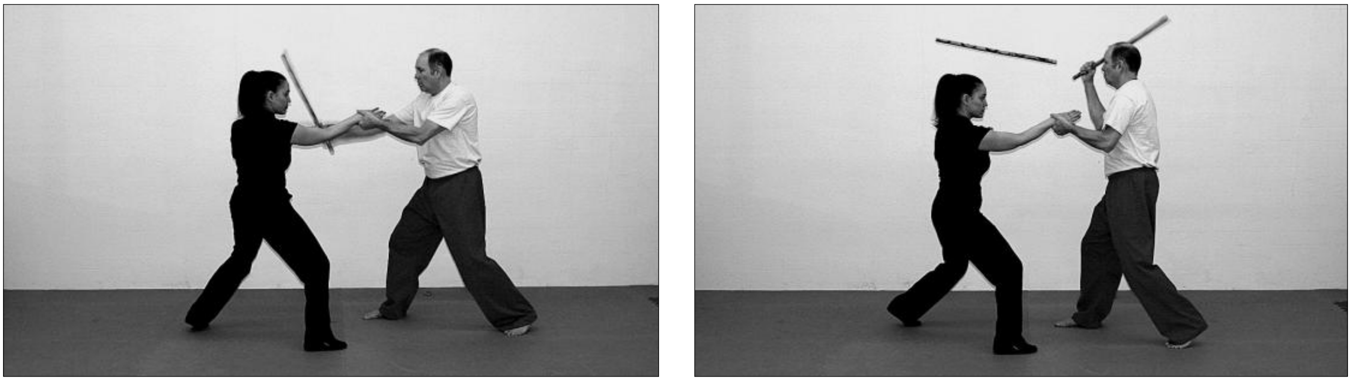
My partner strikes at me with number 9 strike. I angle to my right and block her strike.



I grab her grip hand with my free hand. I open my cane grip so that I can create an "oar lock" position with my thumb.

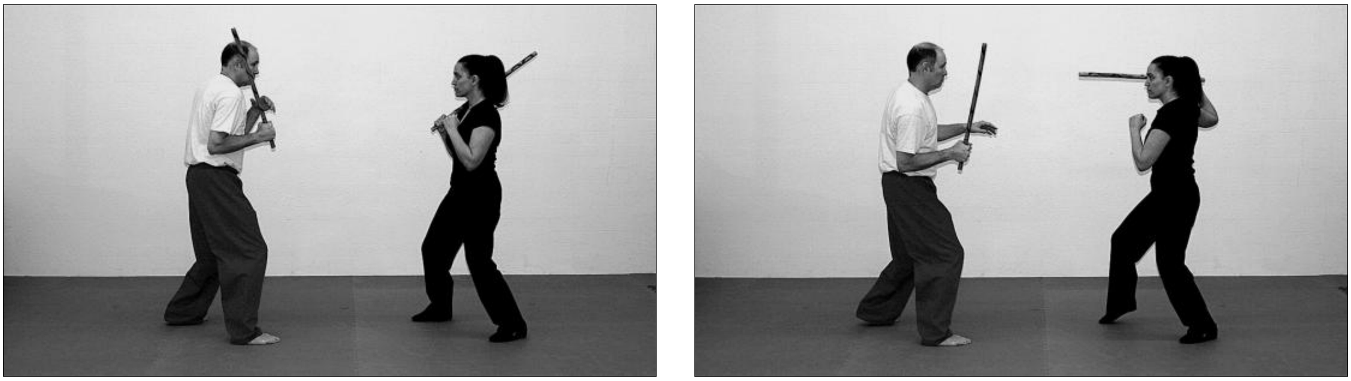


I lift her grip hand upward to create stress on her fingers. I push up with my cane hand and pull back with my free hand.

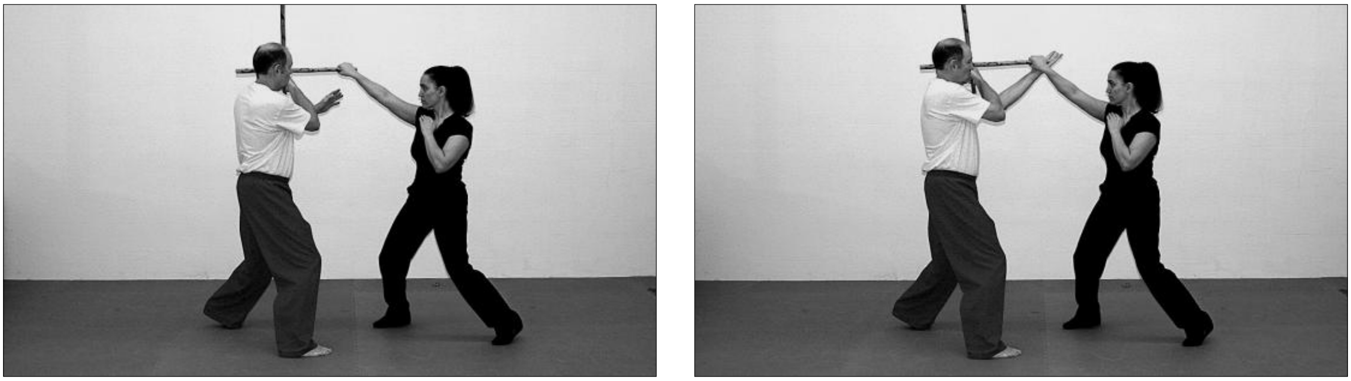


This creates a two-way action for the disarm.

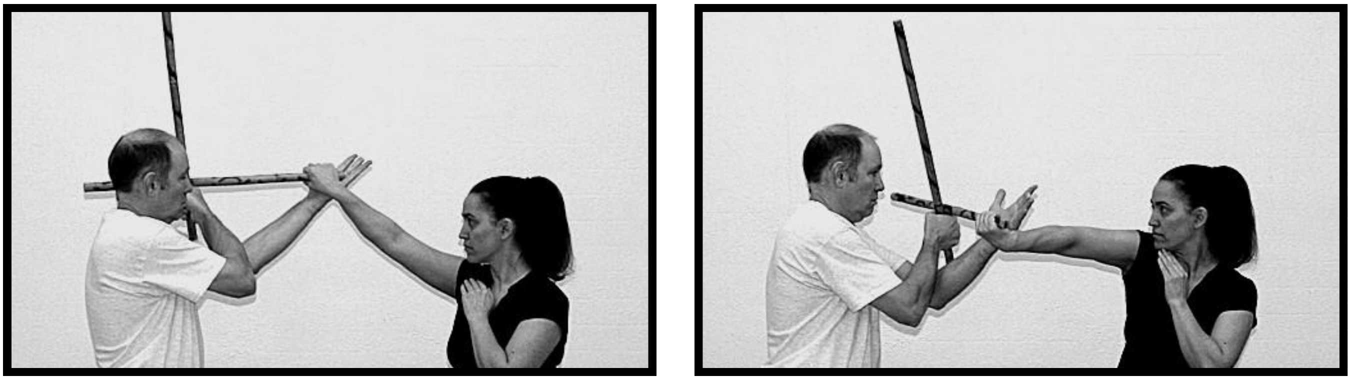
Disarm against strike number 10.



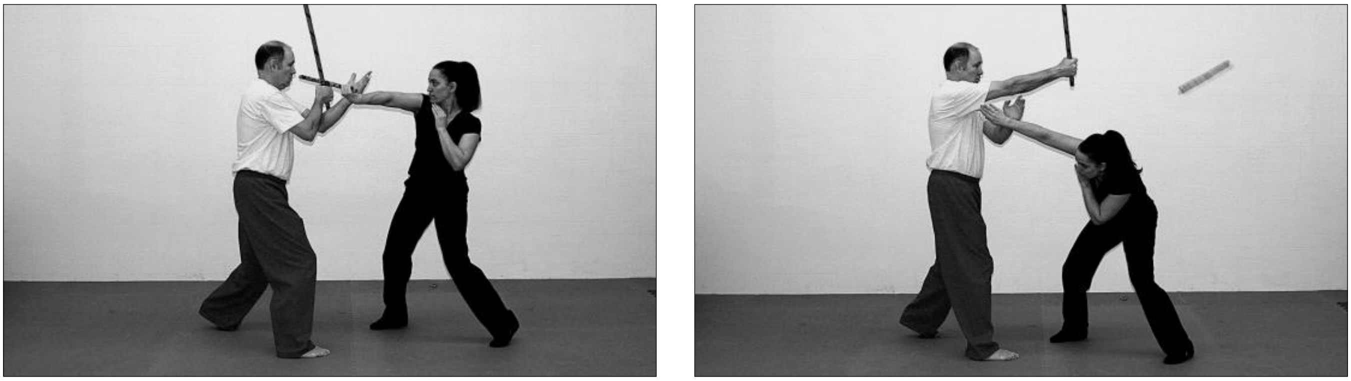
My partner stabs at me with number 10 stab. I step to my right and use a vertical parry (tip up) for my defense.



I slide my cane back so that I can reach past my forearm and cut under her wrist.

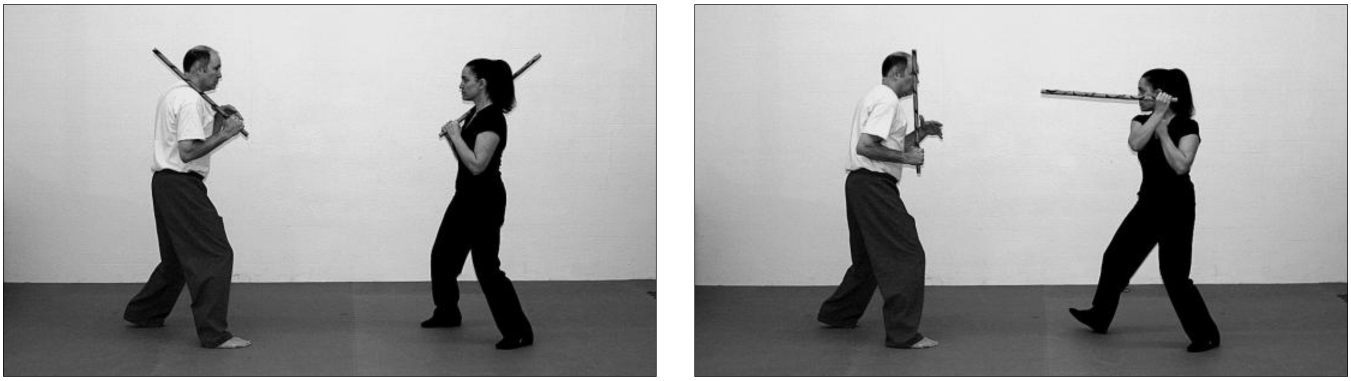


From my cut position I pull her grip hand to in front of my right shoulder. My right hand is dead center facing her.

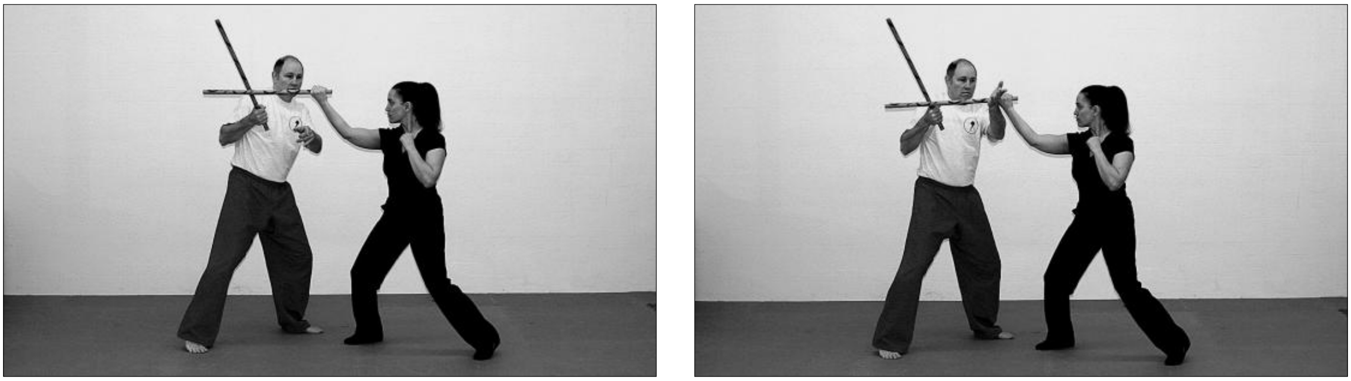


I thrust her cane forwards at her face for both the disarm and my safety action.

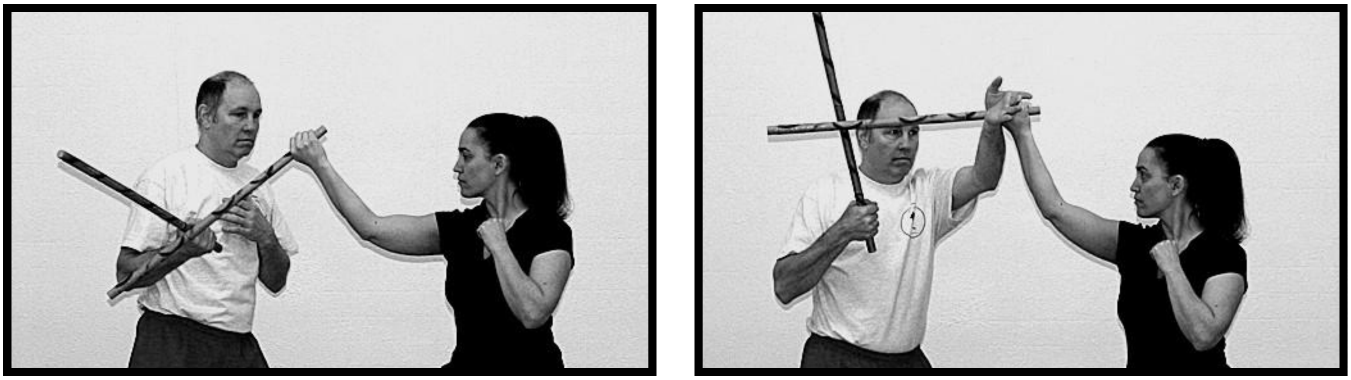
Disarm against strike number 11.



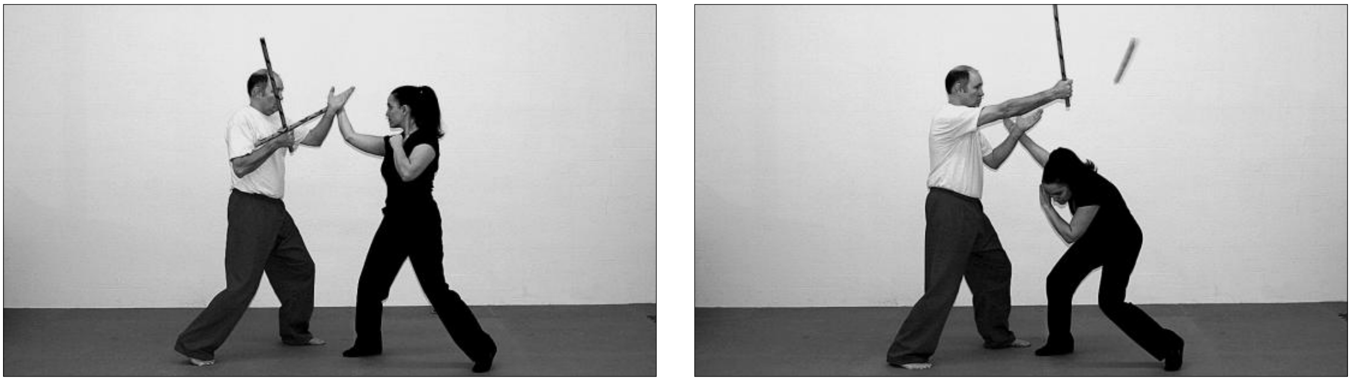
My partner stabs at me with number 11 stab. I step to my left and defend with a vertical parry (tip up).



I tilt the tip of my cane down as I lift her grip hand up with the edge of my free wrist.

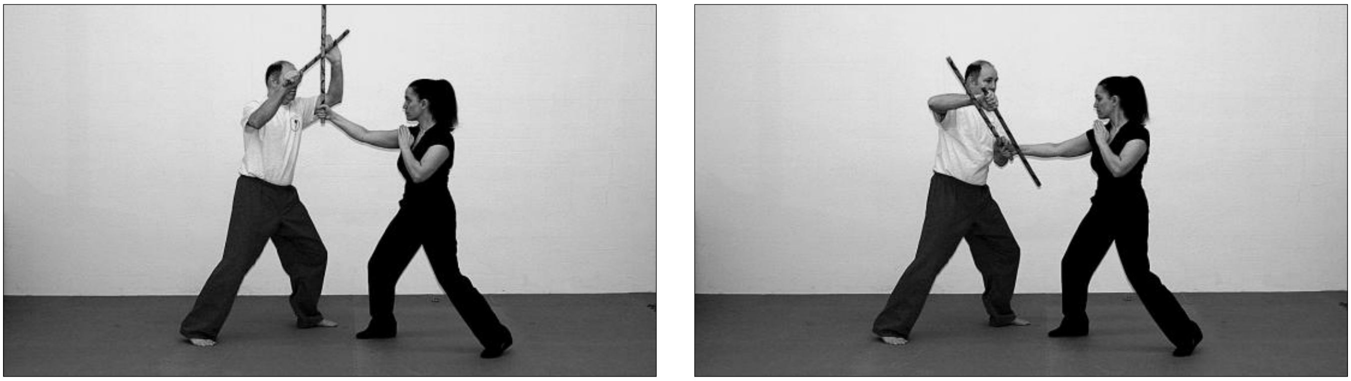


Example of tilting her cane at an angle with my cane (L). At right is what you don't want to do - have her cane parallel.

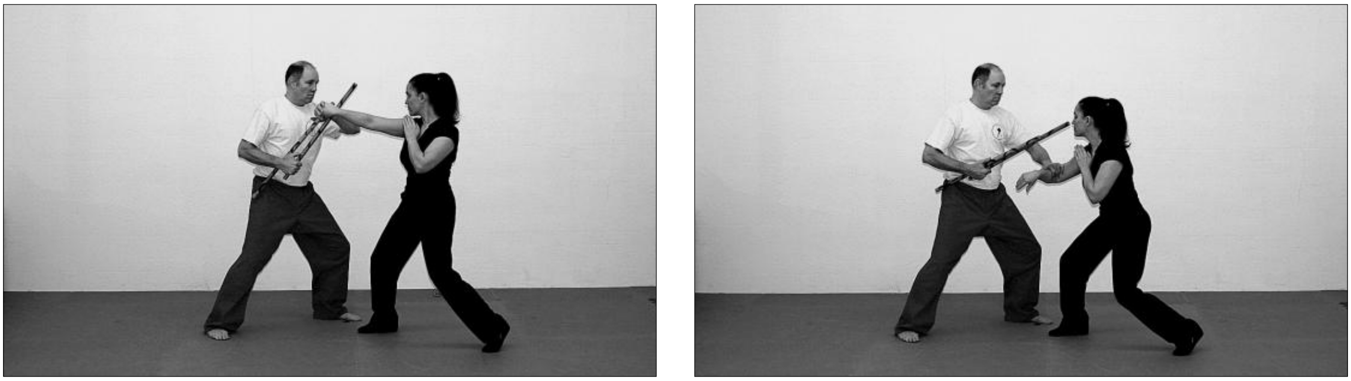


With her cane at an angle, I punch her cane directly towards her face for both the disarm and my safety action.

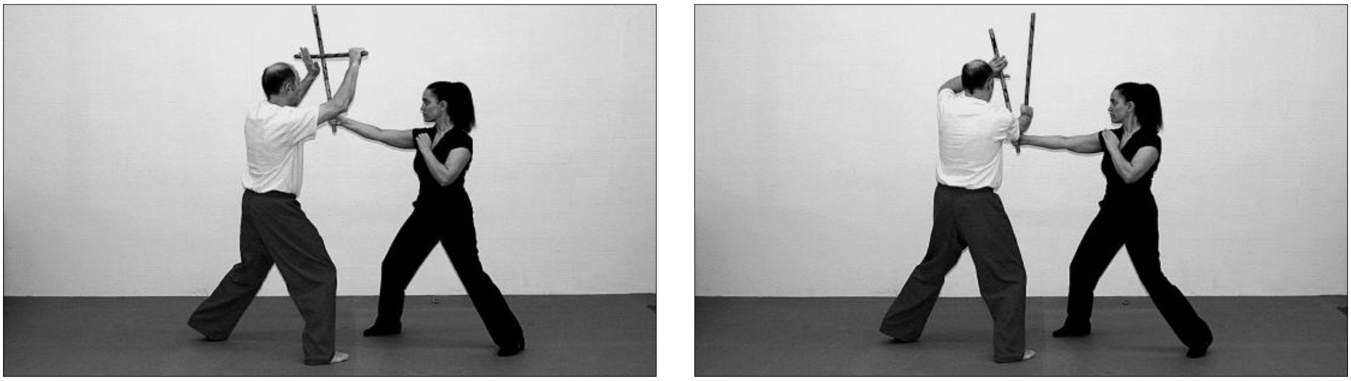
Disarm against strike number 12. The first two are numbers 4 & 5 disarms done with a rising block.



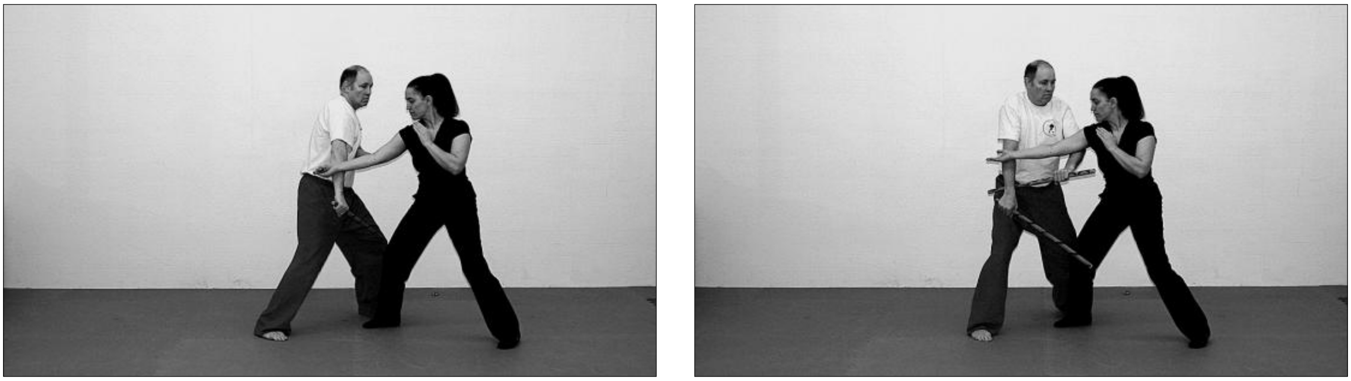
My partner strikes at me with a number 12 strike. I angle to my left and rising block. I insert the tip of my cane under...



...her wrist and complete the action as in disarm against strike number 4.

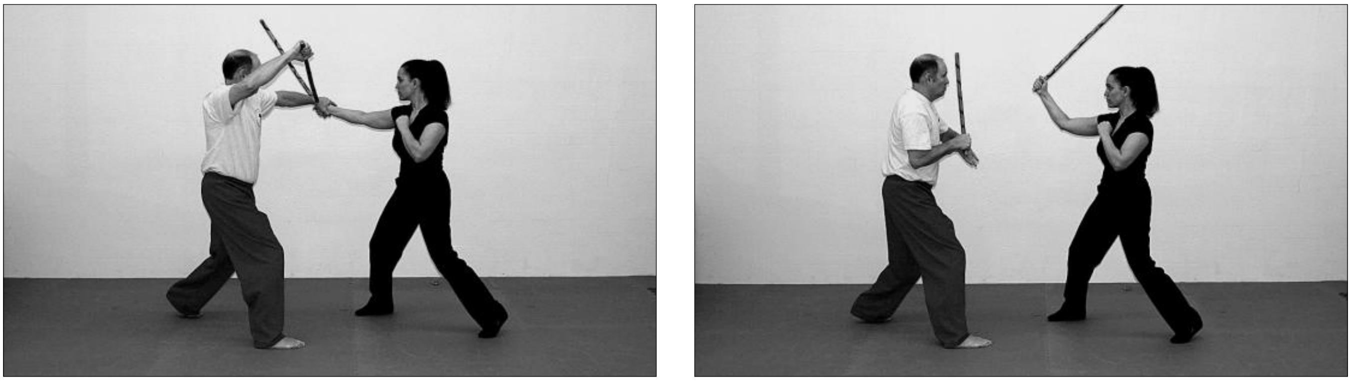


My partner strikes at me with a number 12 strike. I angle to my right and rising block. I run the butt of my cane over her...

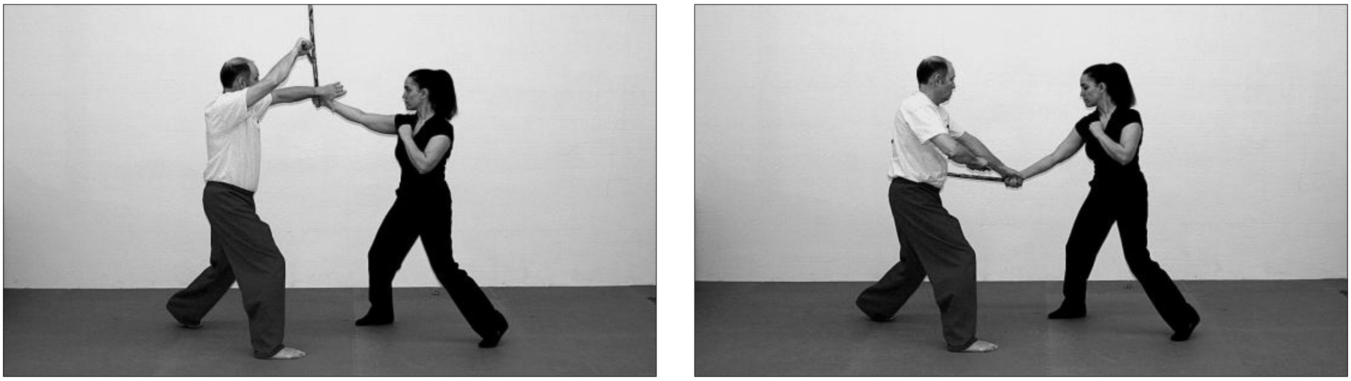


...wrist, drop our arms down and to my left. I step forward with my left leg and complete the disarm.

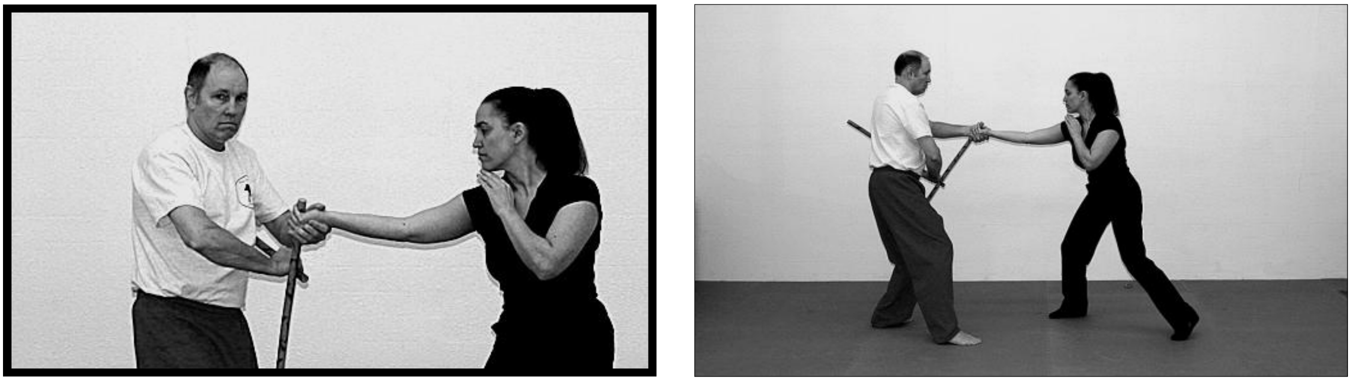
Disarm against strike number 12.



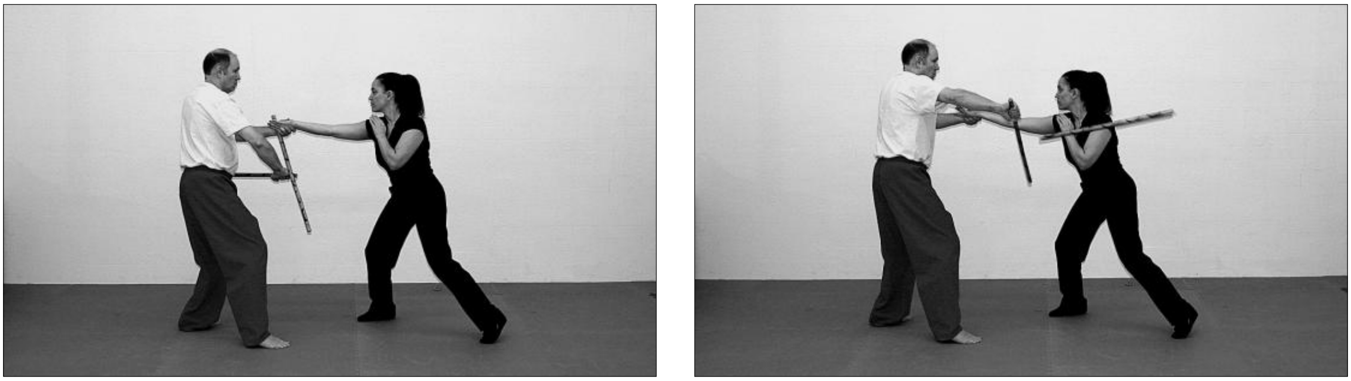
My partner strikes at me with strike number 12. I step to my right and do an umbrella defense.



I swing her arm down (leftward) to in front of my stomach. I place the bottom of my fist against her cane.



The bottom of my cane creates a brace with my hand. I lift her grip hand to unstabilize her grip.

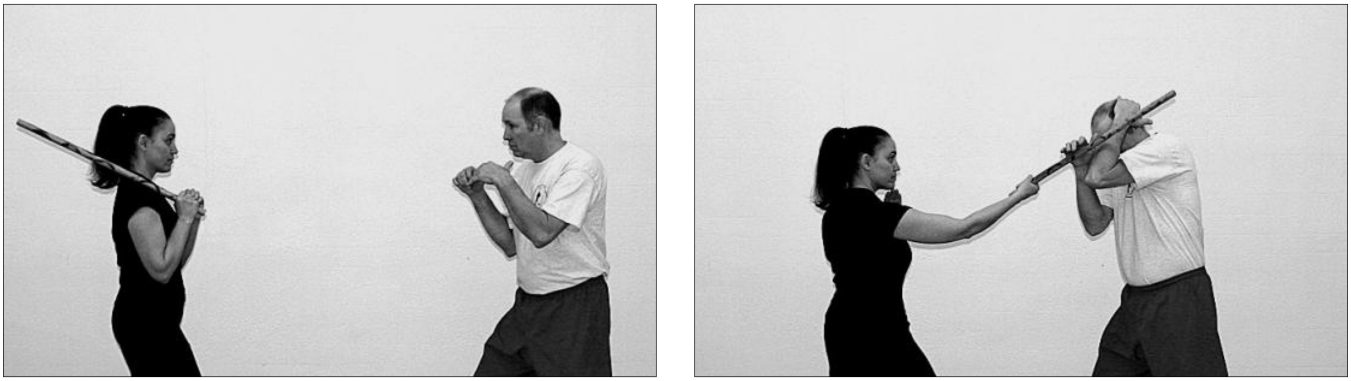


My cane slides down to about mid-shaft of hers. I pull with my free hand and push with my cane hand to effect the disarm.

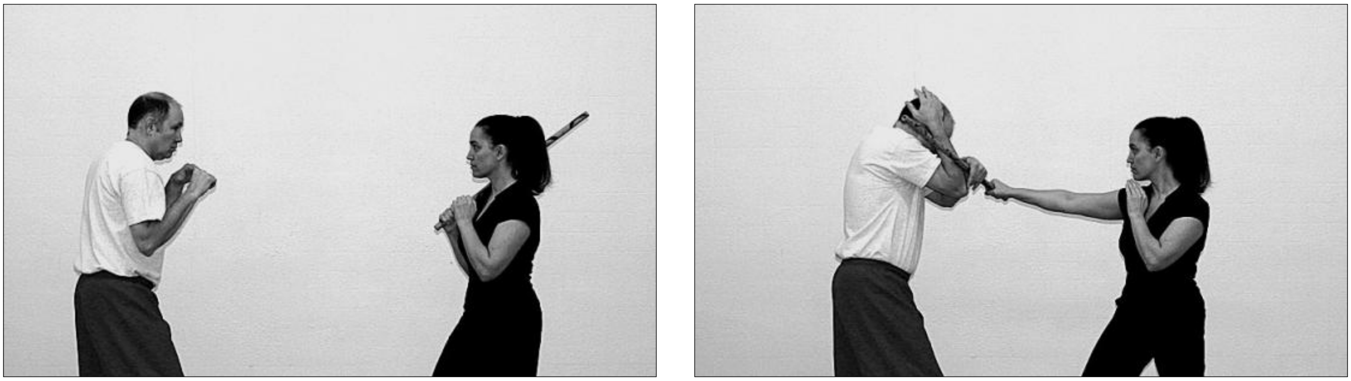
Empty Hand Disarms

Before getting into disarming your opponent using bare hands alone, a note about if you screw up. A key point to know is that not every inch of an impact weapon delivers the same amount of impact. Every impact weapon has its own “sweet spot.” The longer the weapon, the further out from the grip it is. This is very important to know if you do not get out of the way of the strike, you will be better off if you move in and take the impact close to your opponent’s grip hand. I have developed a technique for such an occasion where you can take the impact and effect a capture (no need to take repeated impacts if you don’t have to) at the same time.

The simplicity of it is to roll your fist in towards you so that your forearm is exposed to the strike. This way the stick/cane/club is hitting on muscle and not bone. Your other hand rides your forearm so that when it makes impact it can capture it. See the photos below.



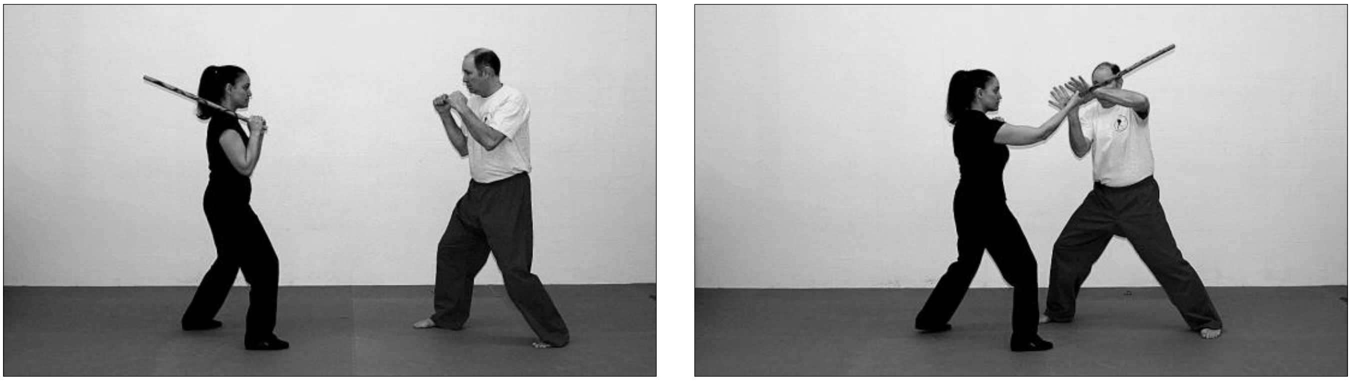
Note that in both covers I include the opposite hand to capture her cane.



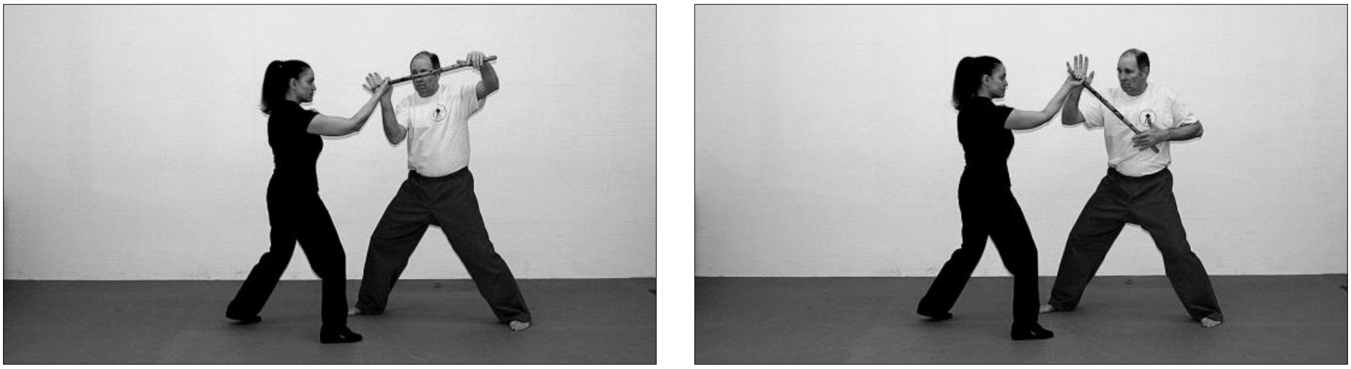
This is not the best defense against a stick attack but it beats taking it on the head, elbow or wrist.

A couple of points I want to make before getting into the techniques of disarming. In order to make this type of disarming effective, your angle step will need to be deeper than with the stick disarms. This is because most of your blocking techniques will be against the cane hand rather than the stick itself. The deeper the step, the better access to your opponent's cane hand you will have. The second point is that most of the empty hand disarms share the same template as the stick disarms. This makes learning them that much easier.

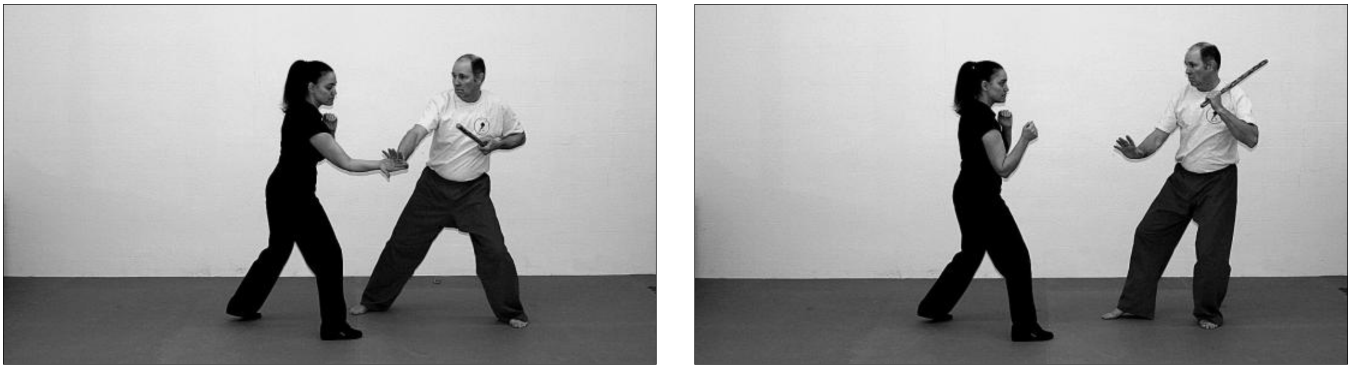
Empty hand disarm against strike number 1.



My partner strikes at me with a number 1 strike. I angle forward to check her grip hand with my hands.

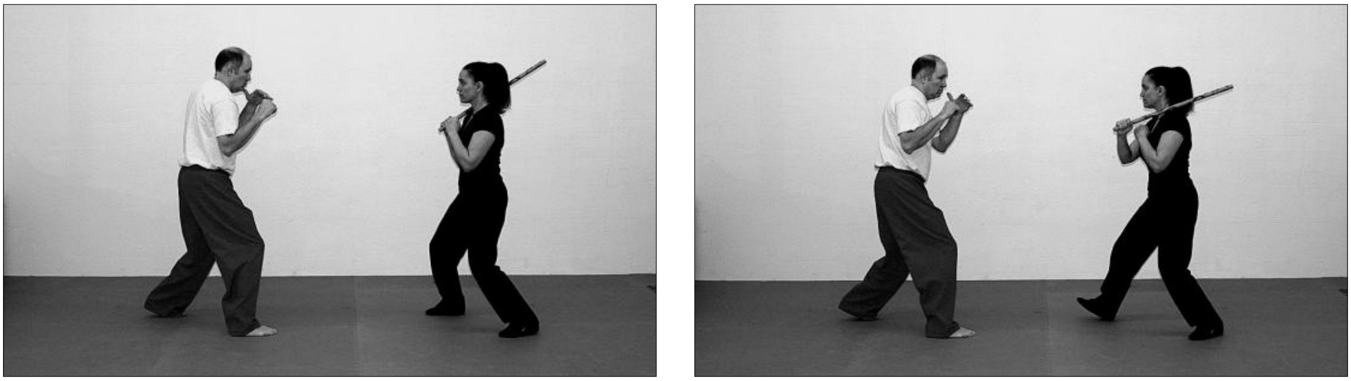


I slide my left hand down to the end of her cane. I push up on her grip and pull down on her cane to reverse its position.

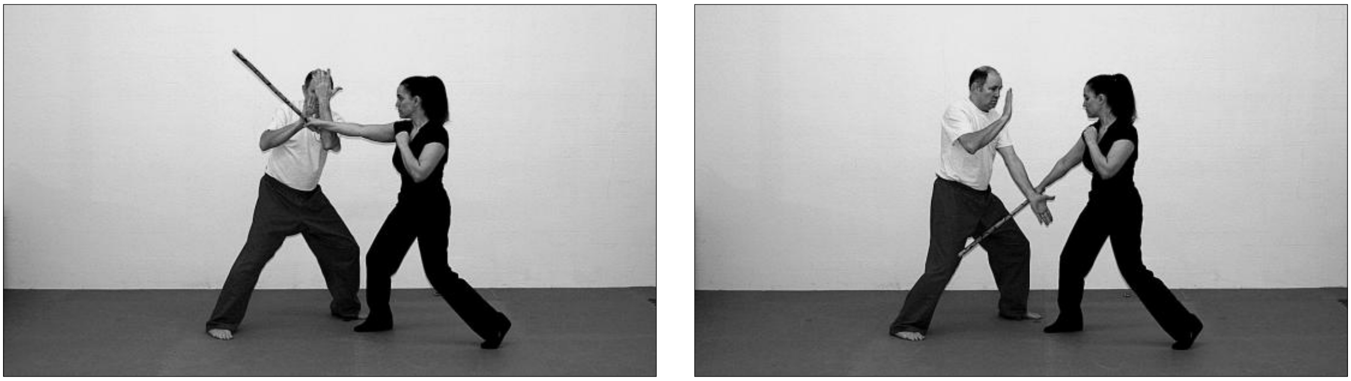


I push down on her hand to effect the disarm. I roll back to create distance and prepare for her possible follow up.

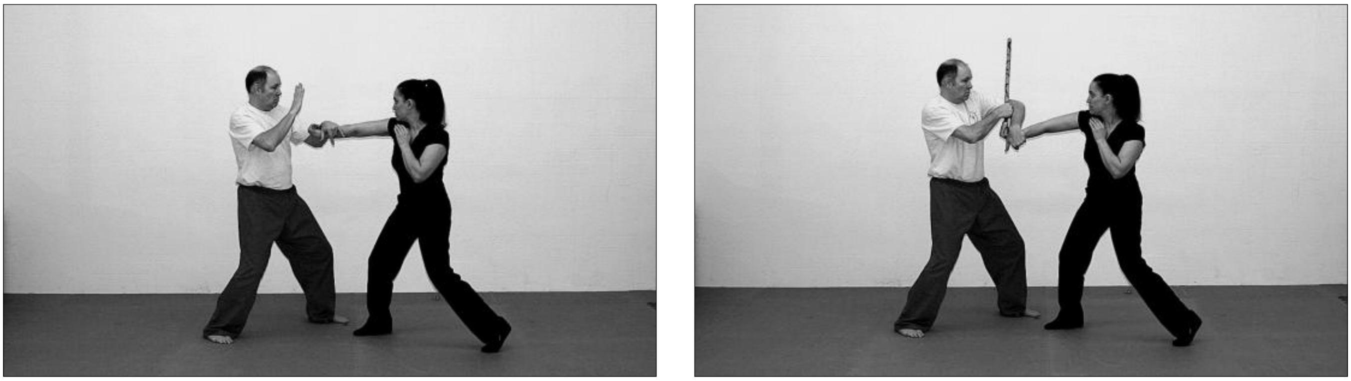
Empty hand disarm against strike number 2.



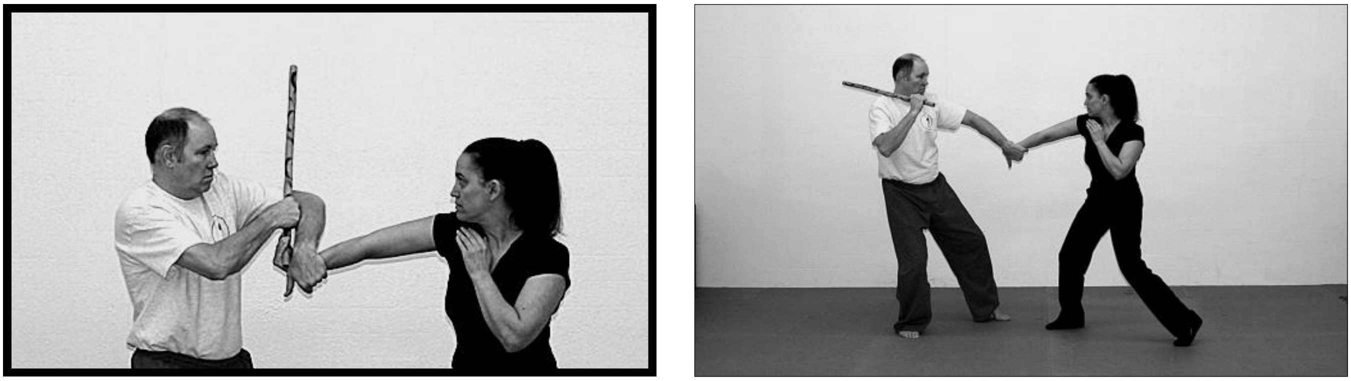
My partner strikes at me with a number 2 strike. I angle step to my left to reposition my body.



I block her forearm with my left forearm. I circle her arm clockwise to my left.

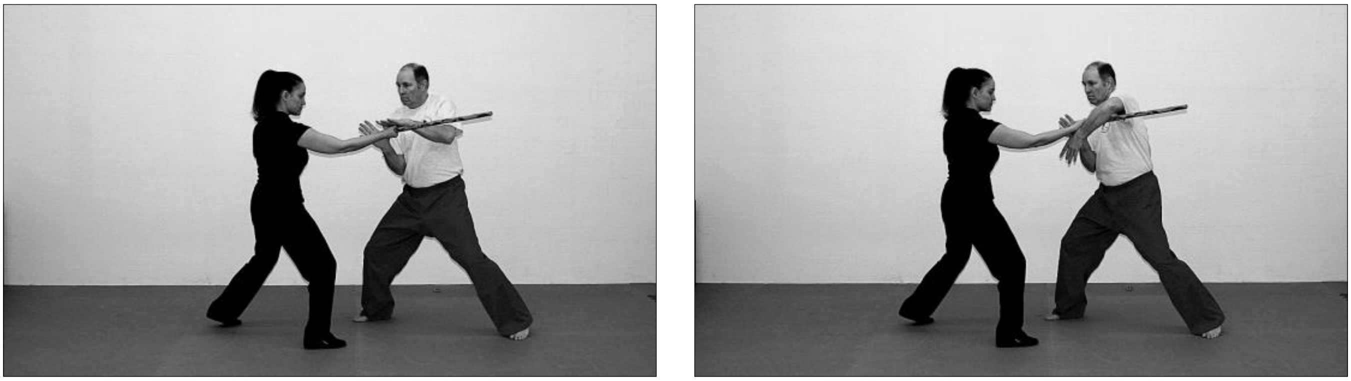


I roll my left elbow up so that I can gain access to her cane. I grab it with my right hand.

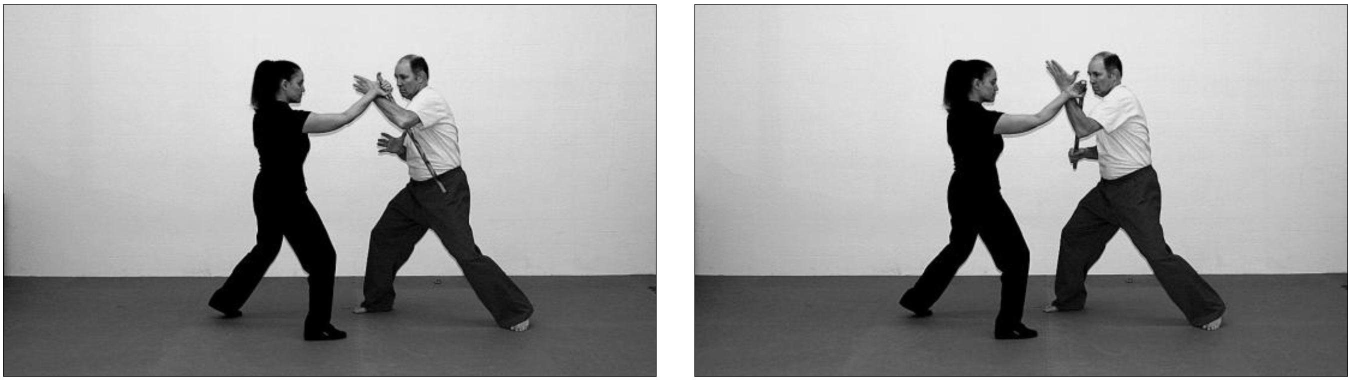


Note in the photo above that it creates a weakness in her grip. I pull her cane out of her hand and roll back as my safety.

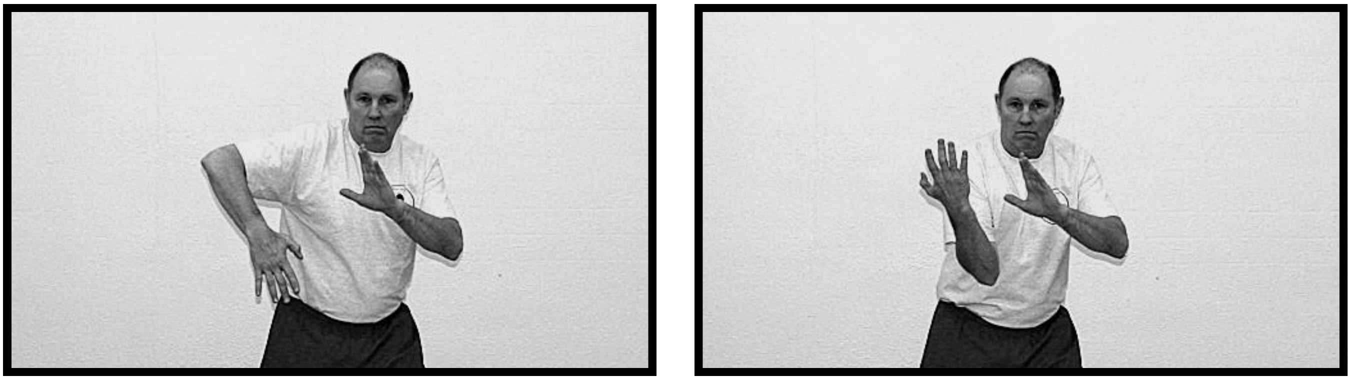
Empty hand disarm against strike number 3.



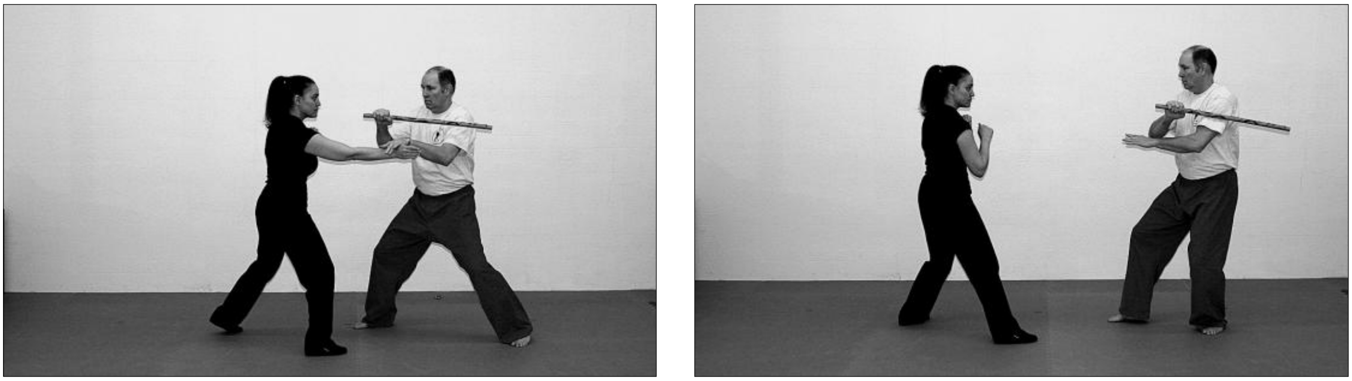
My partner strikes at me with a number 3 strike. I angle to my right and check her grip hand with both hands.



I loop my arm over her cane and put my wrist under her wrist. I "chicken wing" my elbow to deliver her cane to my hand.

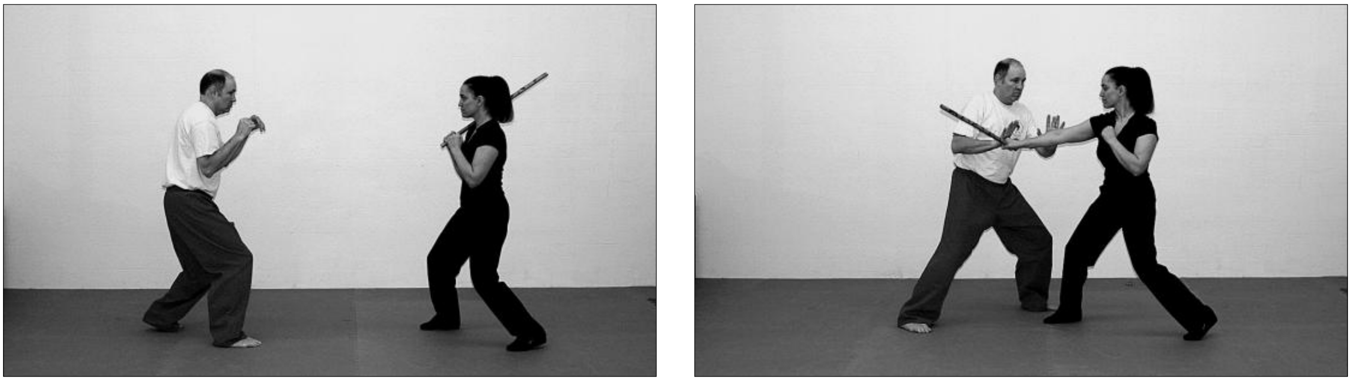


In the above photos notice that the action is done by bringing my elbow in towards my center.

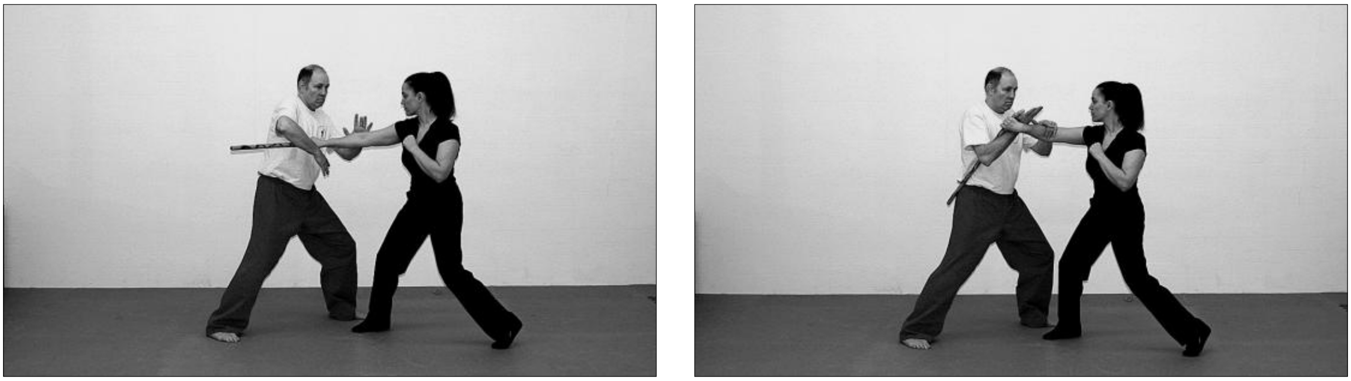


Having grabbed her cane, I bring it over my left shoulder for the disarm. I roll back to be ready for a possible counter.

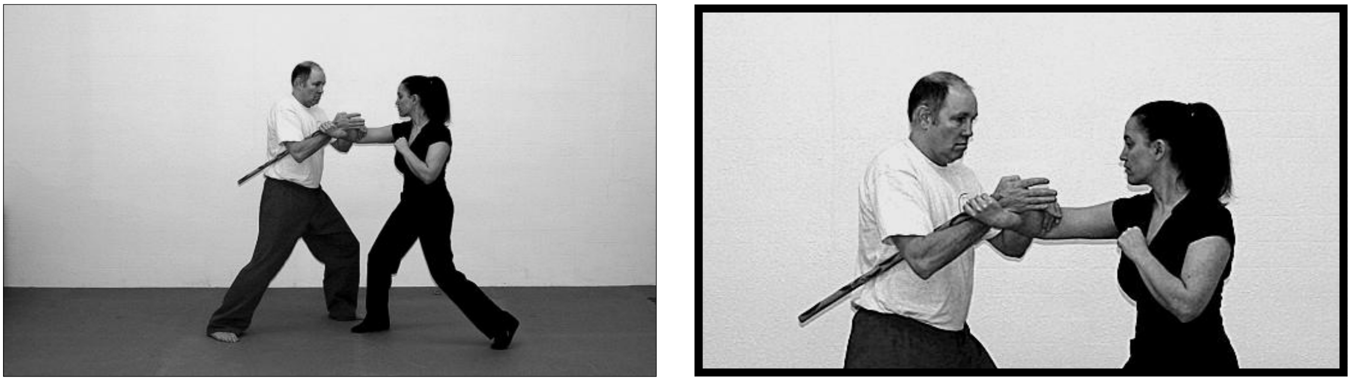
Empty hand disarm strike number 4.



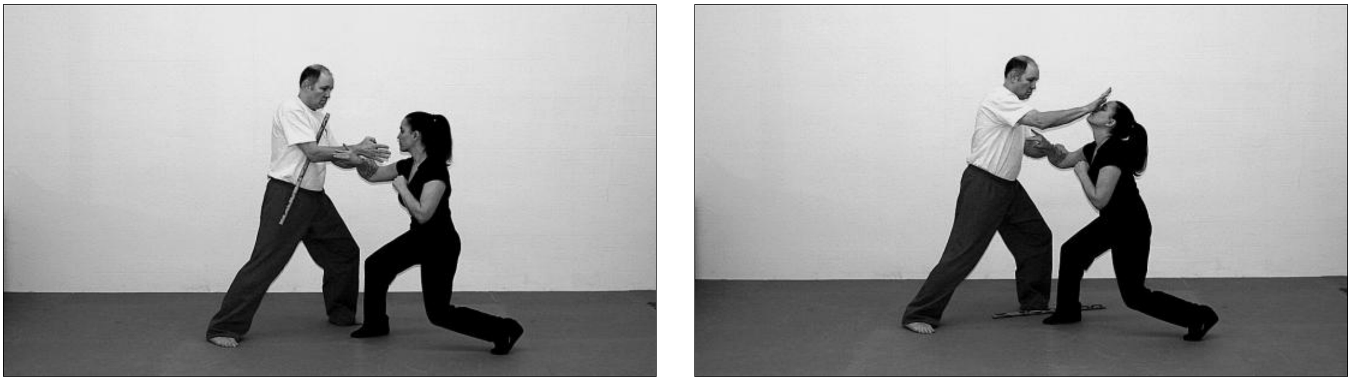
My partner strikes at me with a number 4 strike. I angle to my left and block her striking arm.



I loop my right arm over her cane and come up under her wrist with my own wrist, palm up.

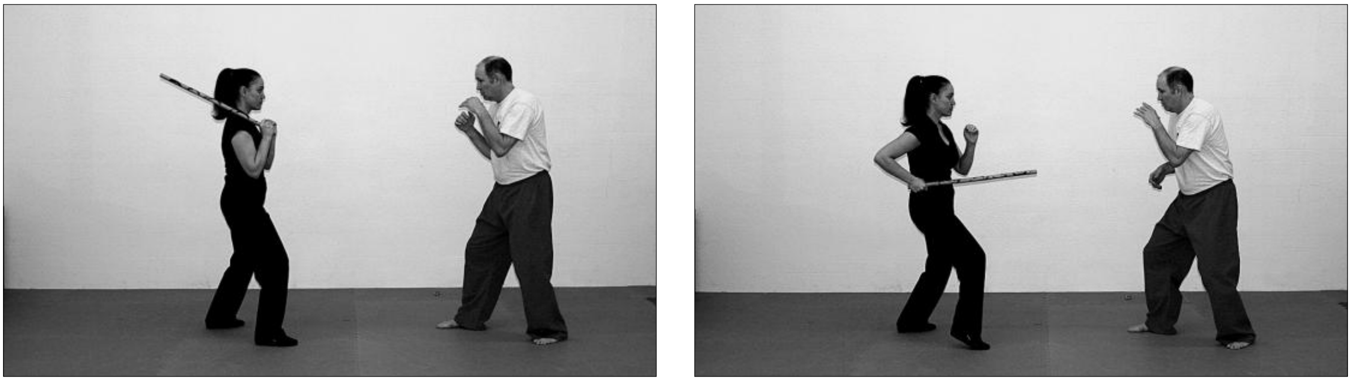


I cut over the top of her wrist with the edge of my right hand. I tuck my elbow in to my body.

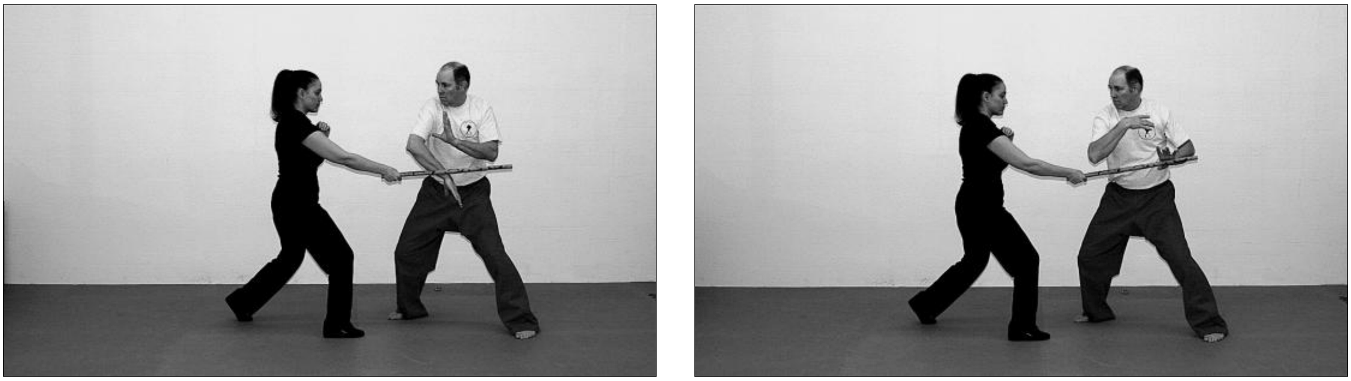


I cut downward with my hand edge for the disarm and palm strike her in the face for my safety.

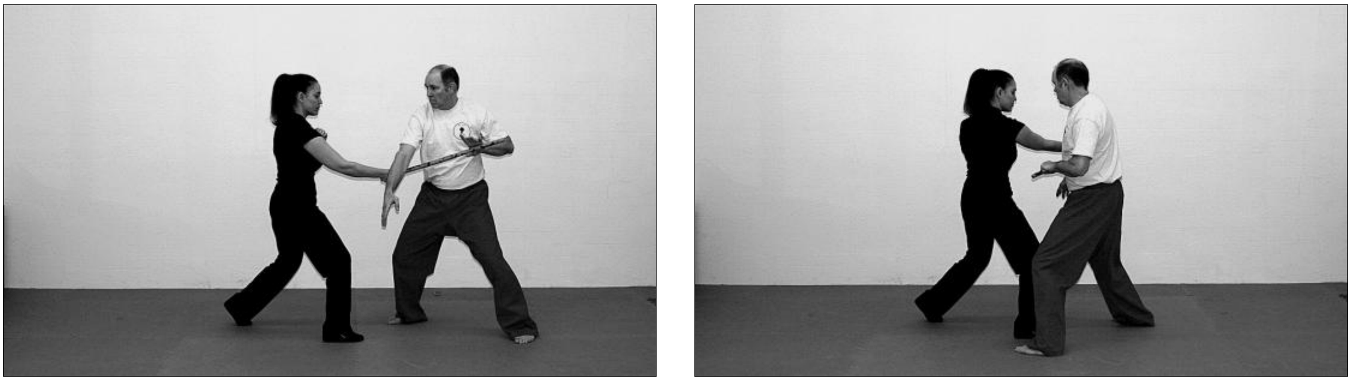
Empty hand disarm strike number 5.



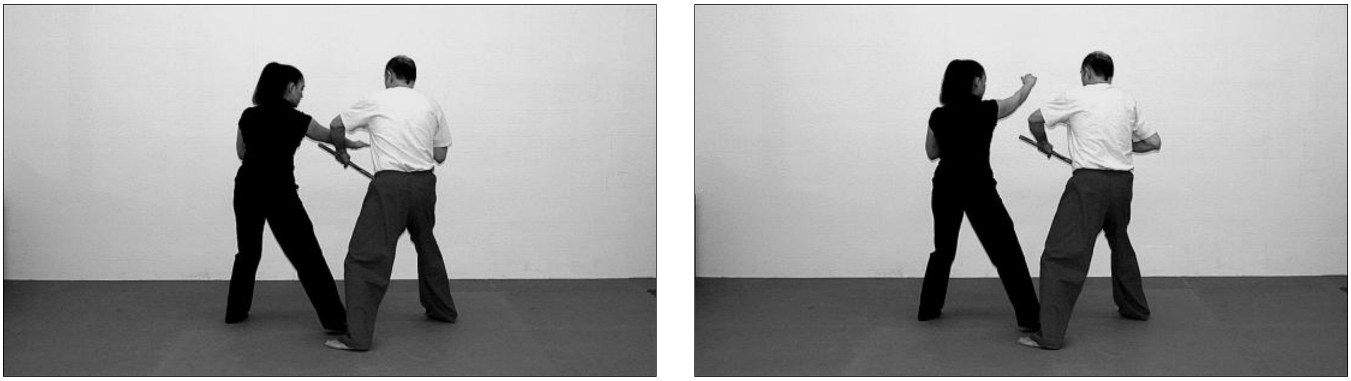
My partner stabs at me with a number 5 strike. I step to my right and deflect her cane with my forearm.



I drop my left hand down to grab her cane at the same time as I raise my right arm.

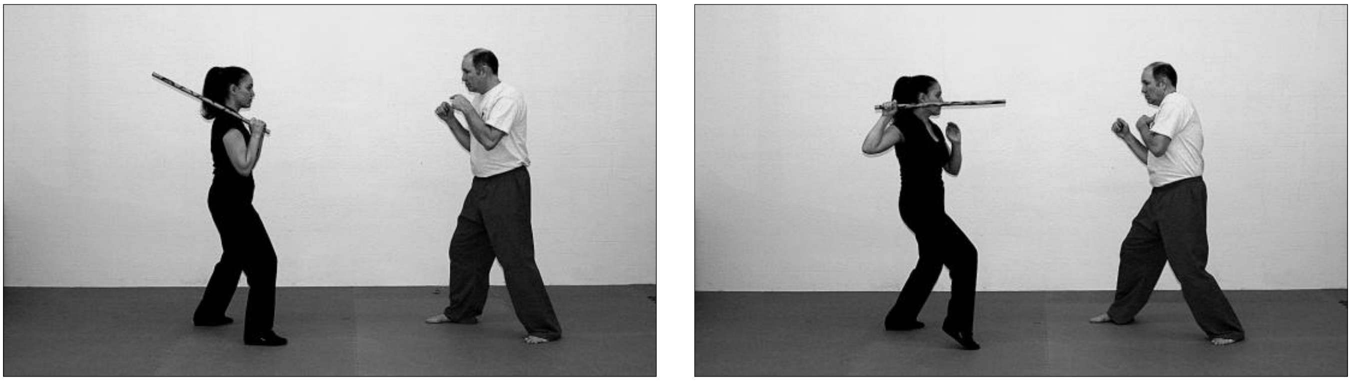


I cut down with my right arm so that the thickest part of my forearm meets the junction of her grip and cane. I step...

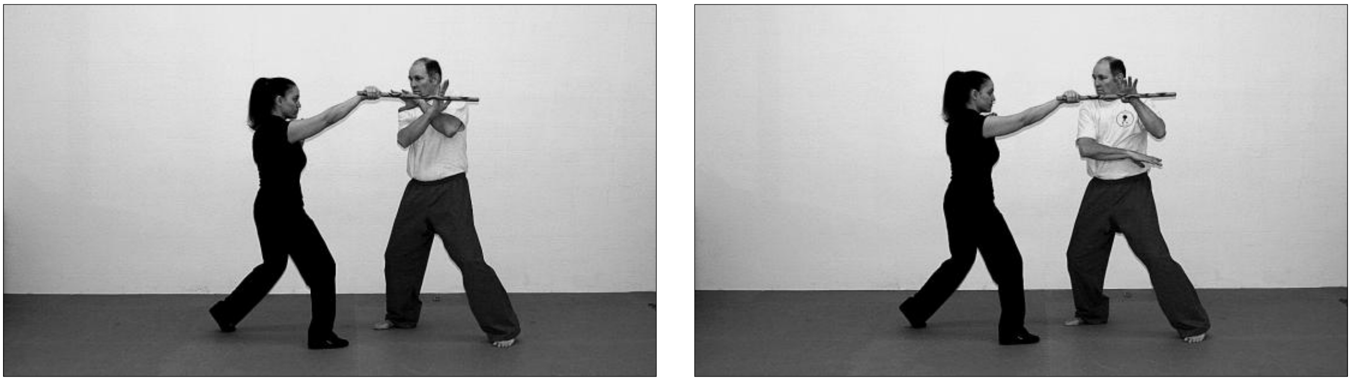


...forward with my left leg as I pull my arm to my right side. I push her cane under her elbow for the disarm.

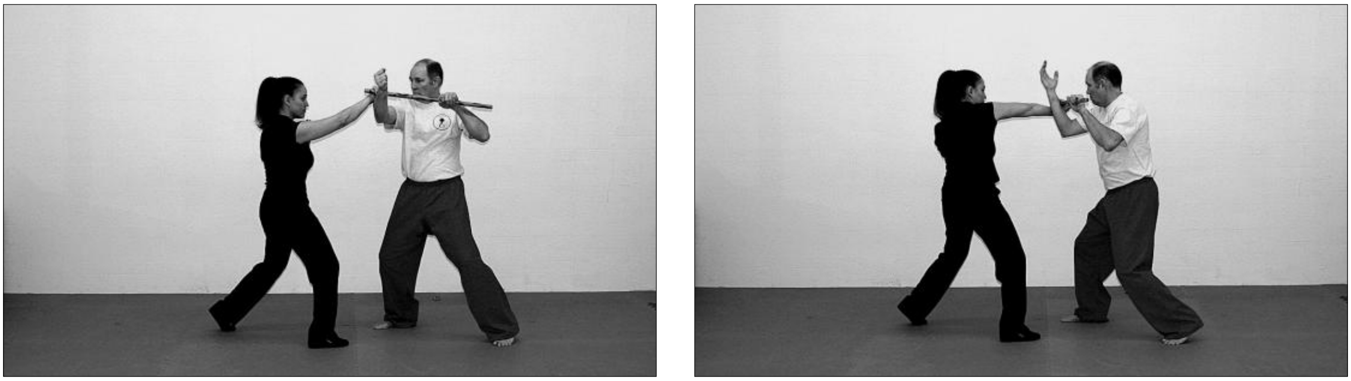
Empty hand disarm strike number 6.



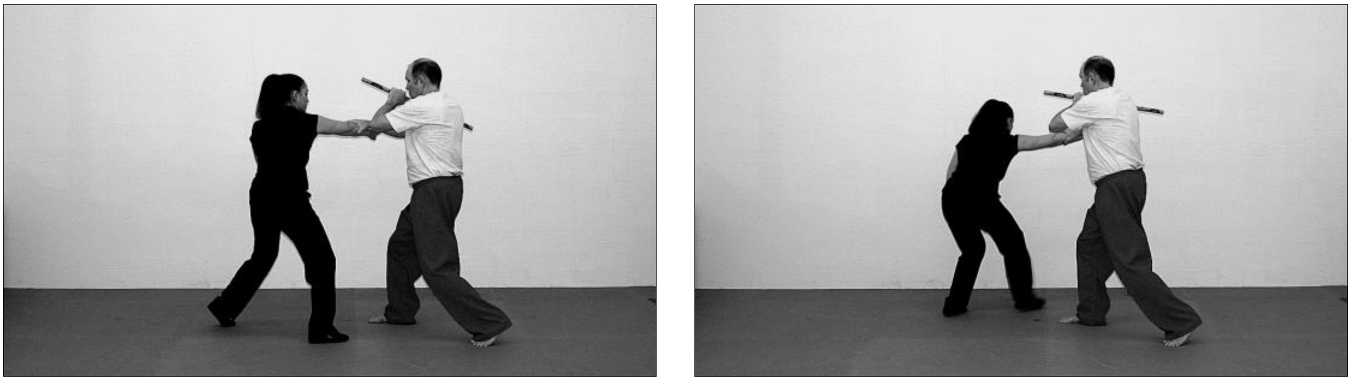
My partner strikes at me with a number 6 strike. I step to the side and parry with my right palm.



My right palm slides past her cane allowing me to grab it (past mid-shaft).

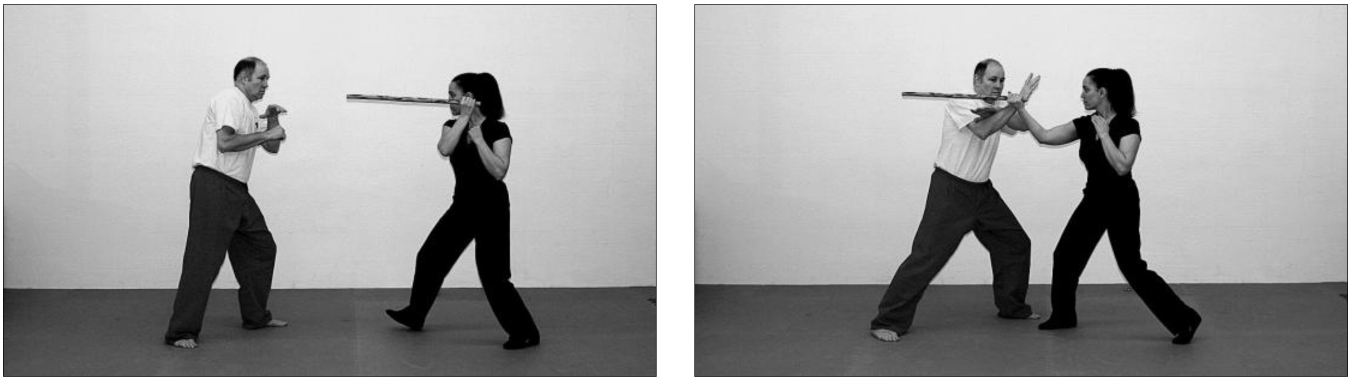


I bring my right wrist up behind her wrist and pull it back to my right shoulder.

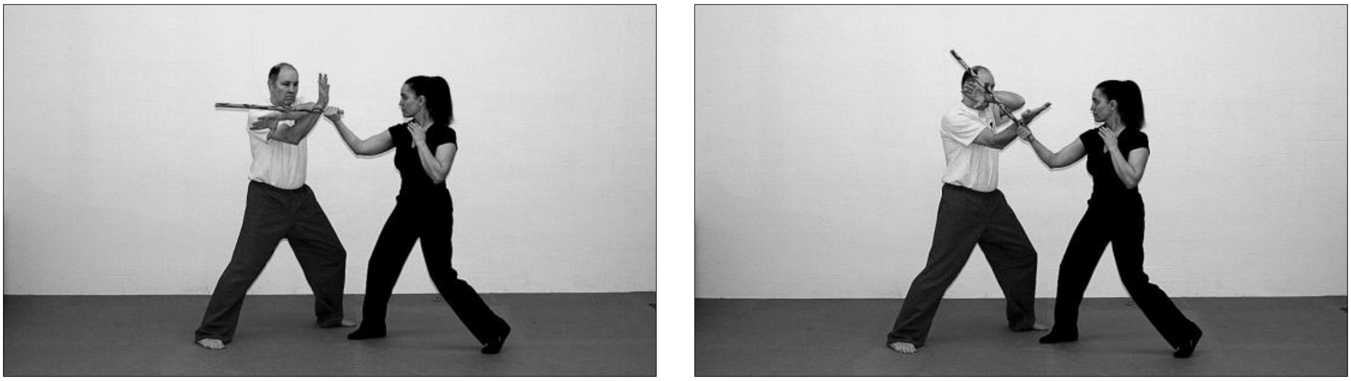


I push her cane over her elbow for the disarm and then push her arm away as my safety action.

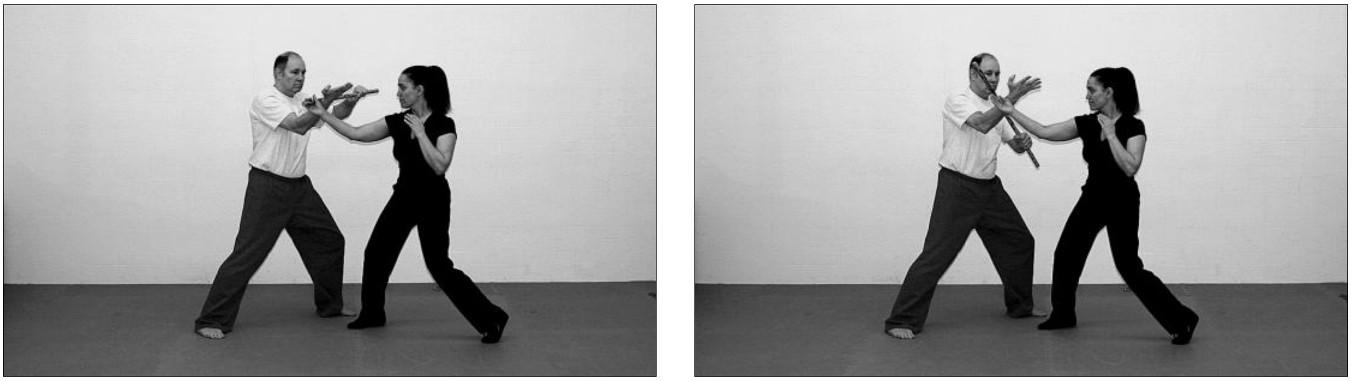
Empty hand disarm strike number 7.



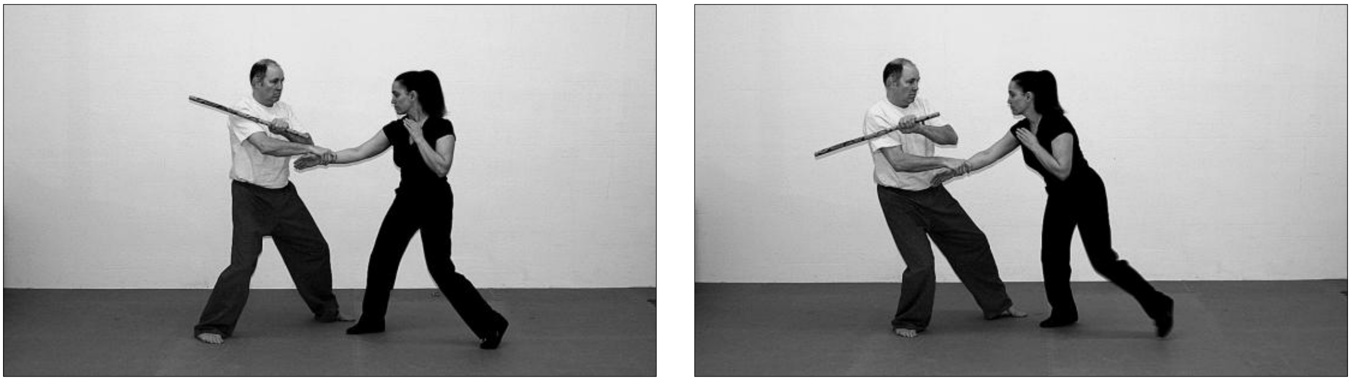
My partner stabs at me with a number 7 strike. I angle step to my left and parry outward with my right hand.



My left hand, over my right forearm, cuts up to contact her cane.

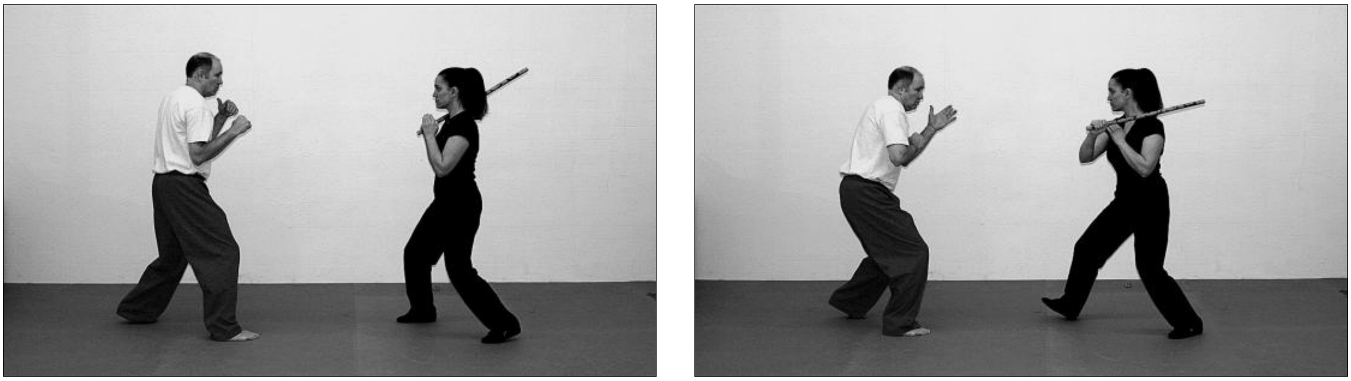


I rotate her cane counter clockwise to peel it out of her hand.

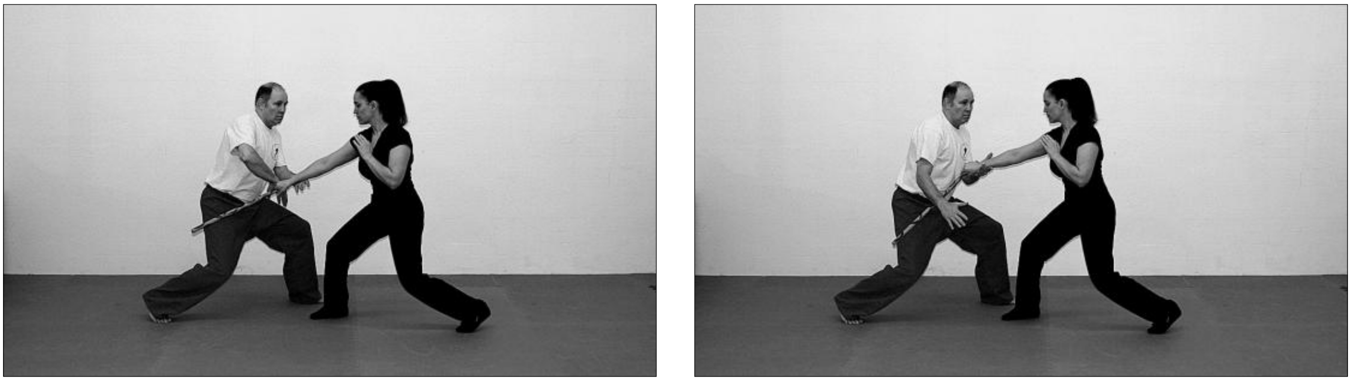


I grab her wrist with my right hand and pull her off balance for my safety action.

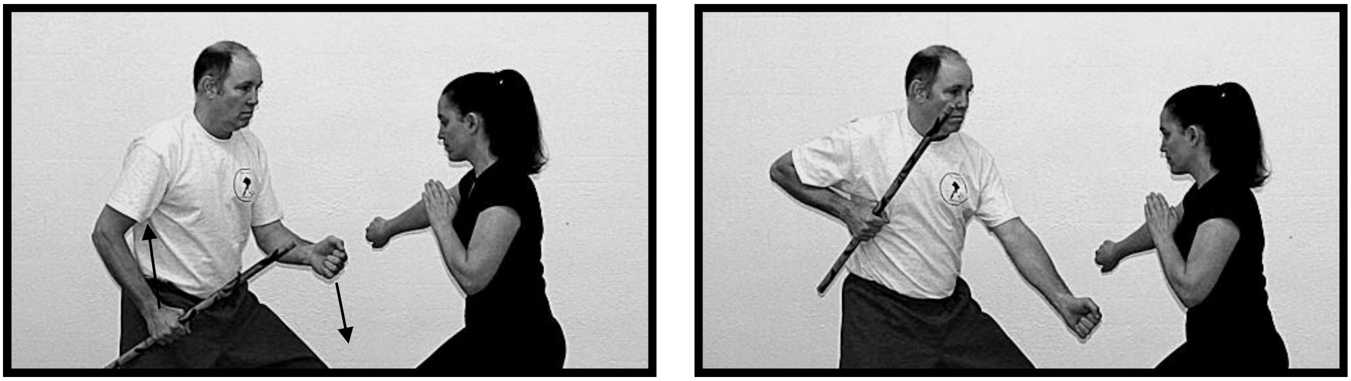
Empty hand disarm strike number 8.



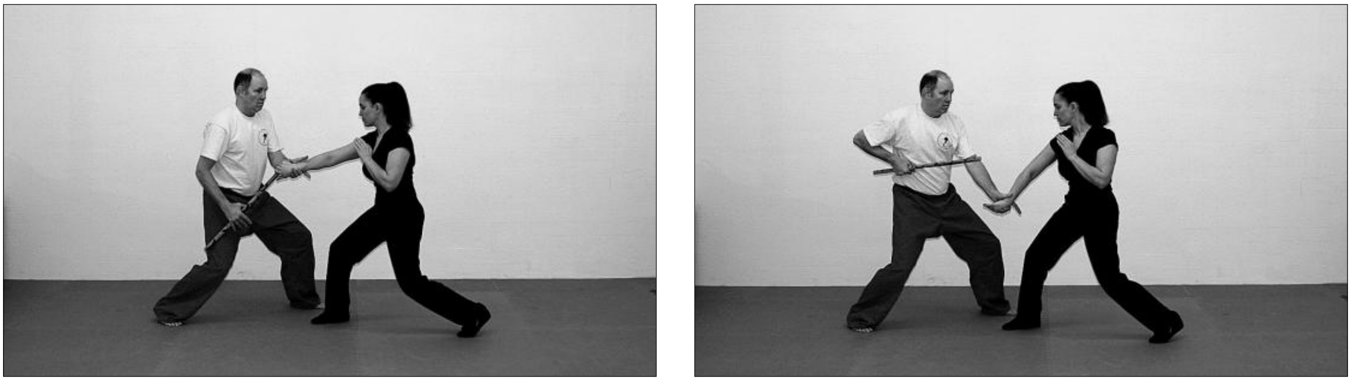
My partner strikes at me with a number 8 strike. I angle to my left and check her grip hand with both hands.



I grab her grip hand with my left hand and turn it pinky finger upwards.

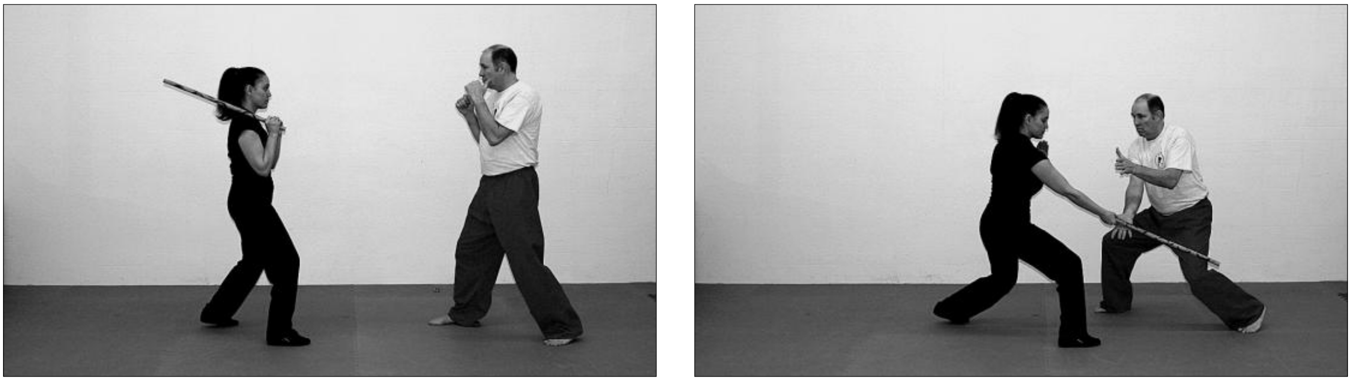


Here is the two way action achieved by the push pull of my hands.

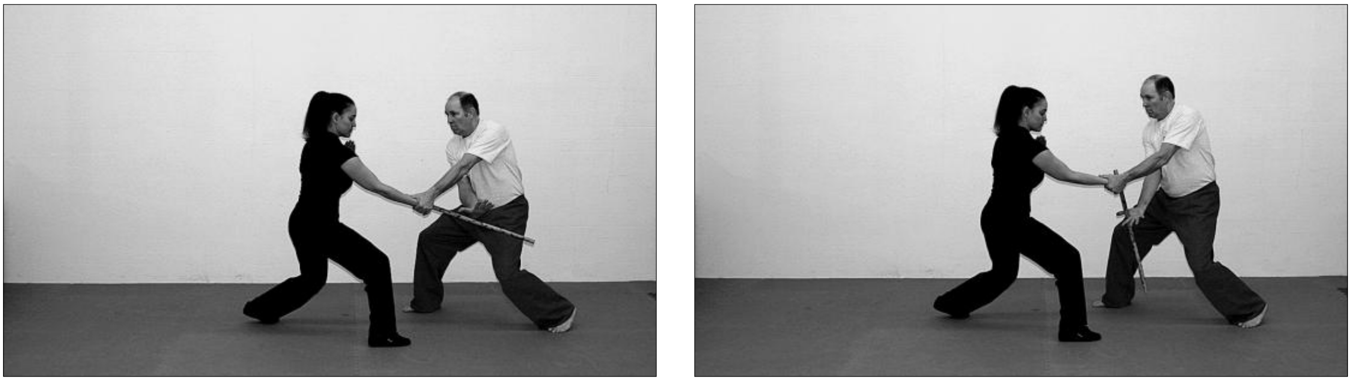


I grab her cane with my right hand. I pull up on her cane and push down on her grip hand for the disarm.

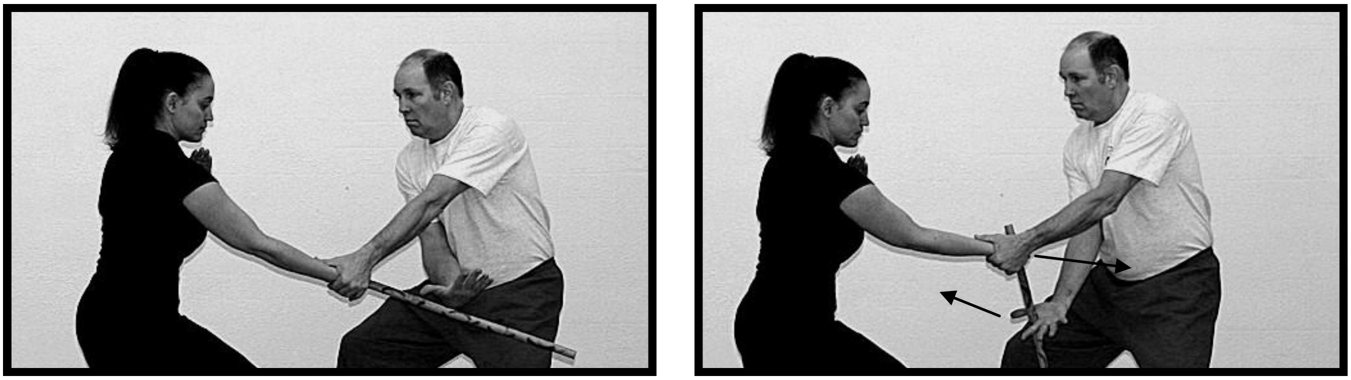
Empty hand disarm strike number 9.



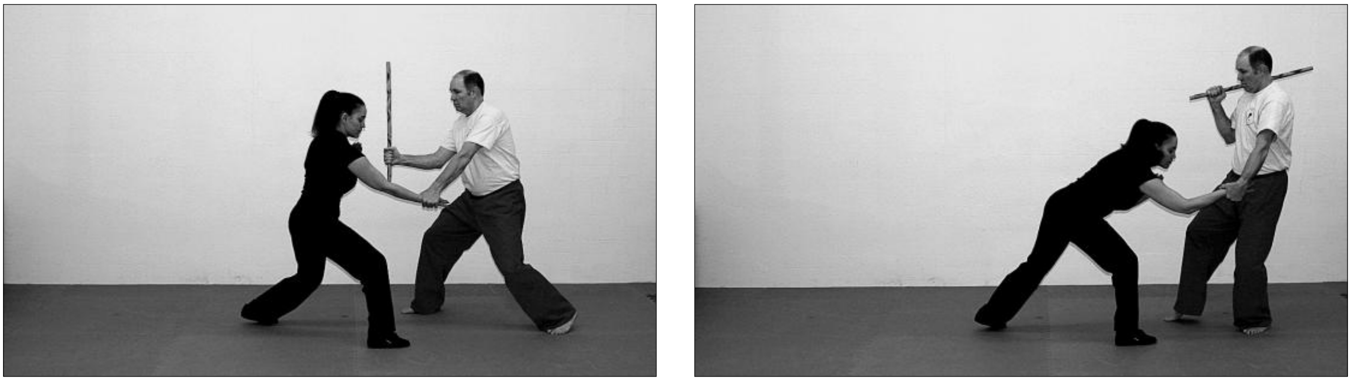
My partner strikes at me with number 9 strike. I angle to my right and check her grip hand with my right hand.



I grab her grip hand with my left hand. I place the "Y" of my hand (thumb and forefinger) on her cane.

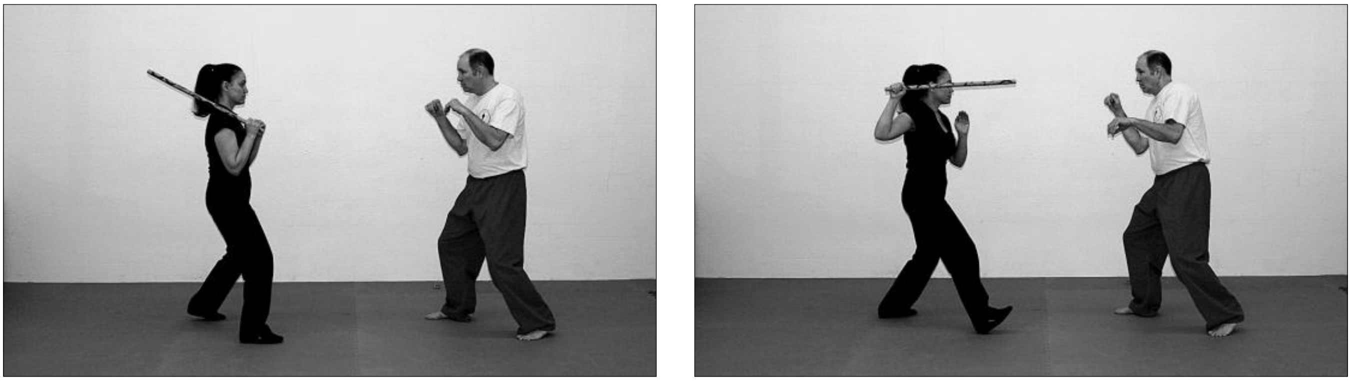


Close up of placing the "Y" of my hand (thumb and forefinger) on her cane and the two-way action.

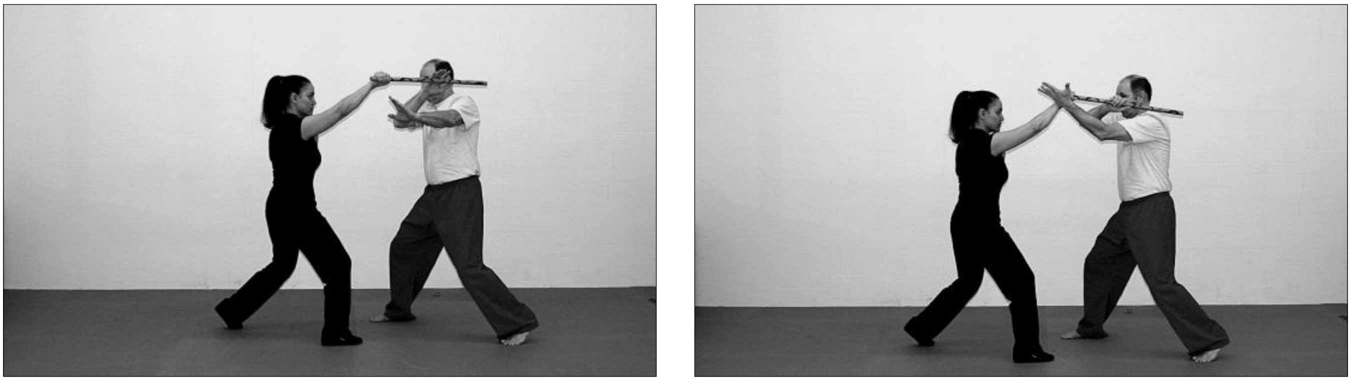


I push her cane and pull her arm for the two-way action to disarm her.

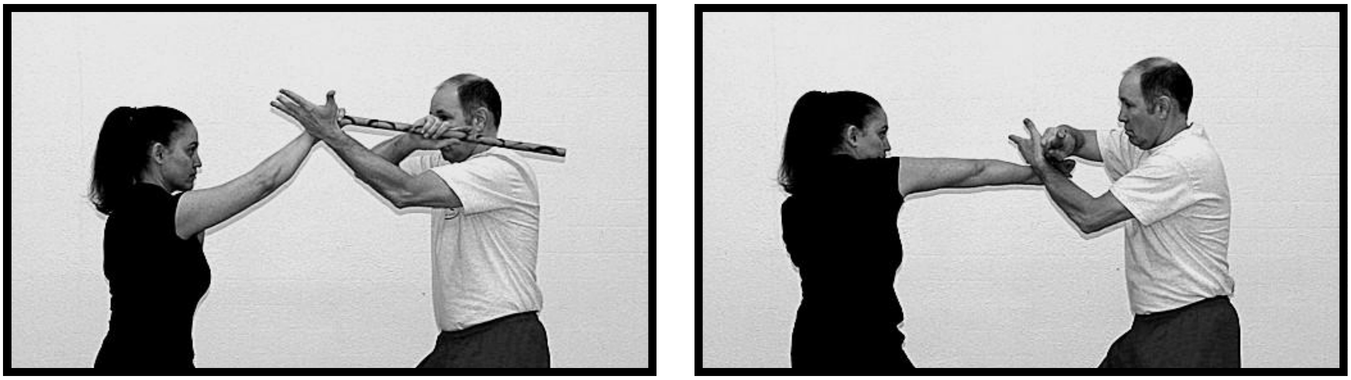
Empty hand disarm strike number 10.



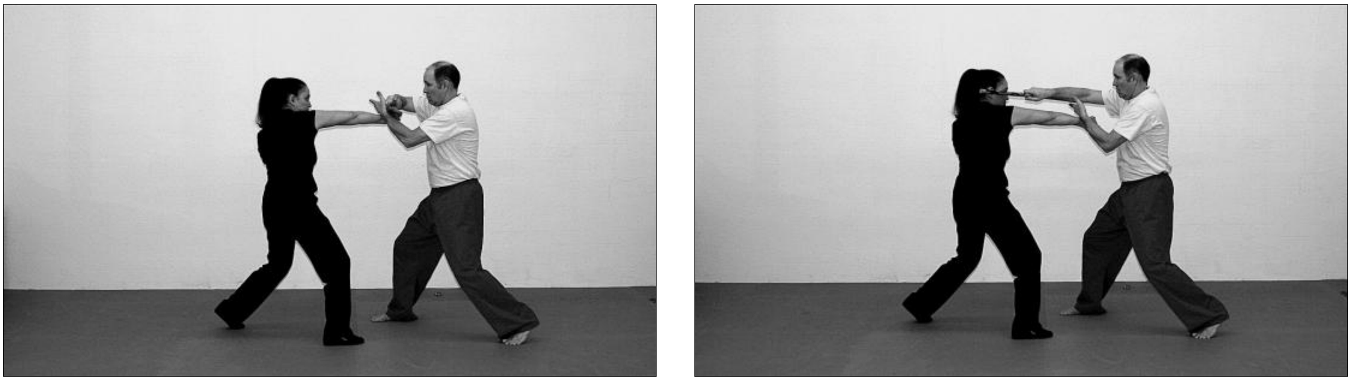
My partner strikes at me with a number 10 strike. I angle to my right and parry her stab with my right hand.



I slide my hand down to grab about mid-shaft of her cane. My left hand comes under to cut behind her wrist.

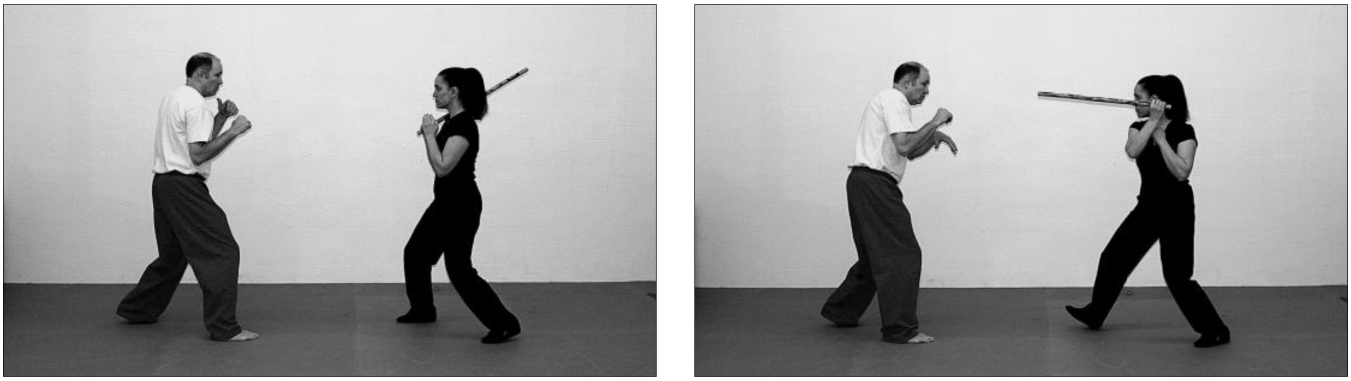


I pull her grip hand to in front of my right shoulder to weaken her grip. I then begin to push her cane towards her head.

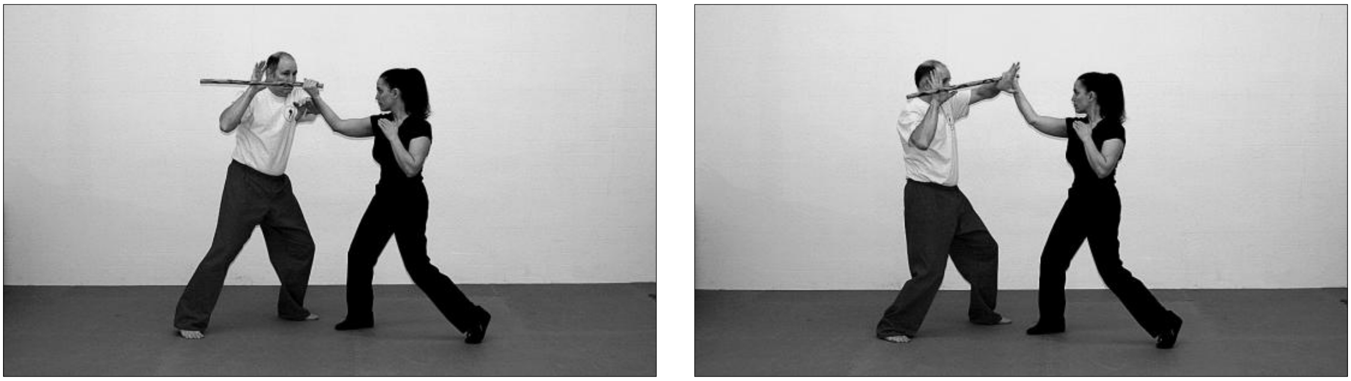


The pull-push effects the disarm and I follow through strike her for my safety action.

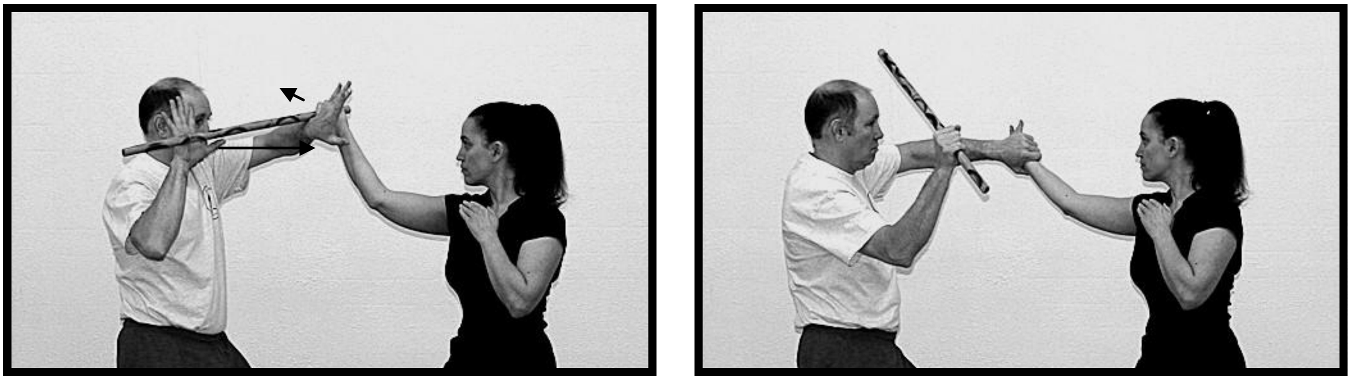
Empty hand disarm strike number 11.



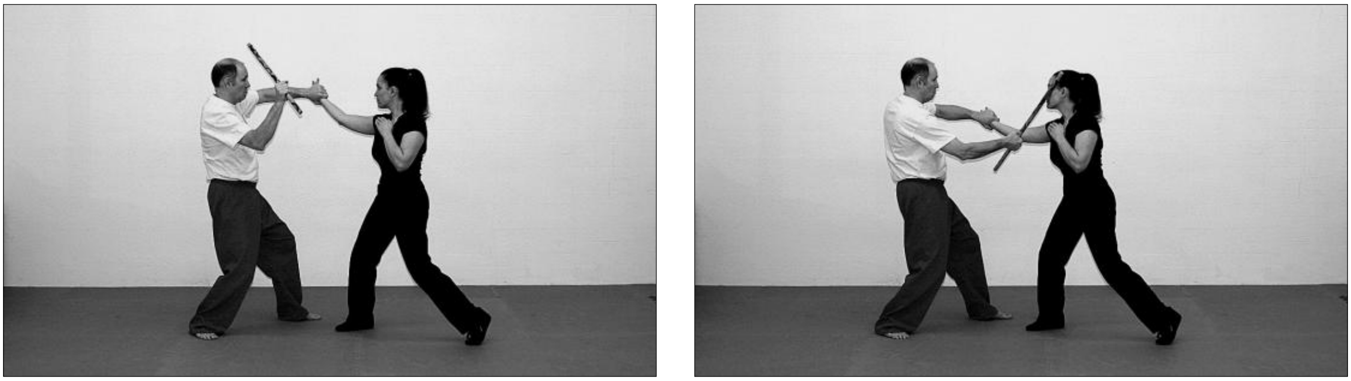
My partner stabs at me with a number 11 strike. I step to my left and parry outward with my right hand.



I grab her cane about mid-shaft and insert my left hand to touch the inside of her grip hand wrist.

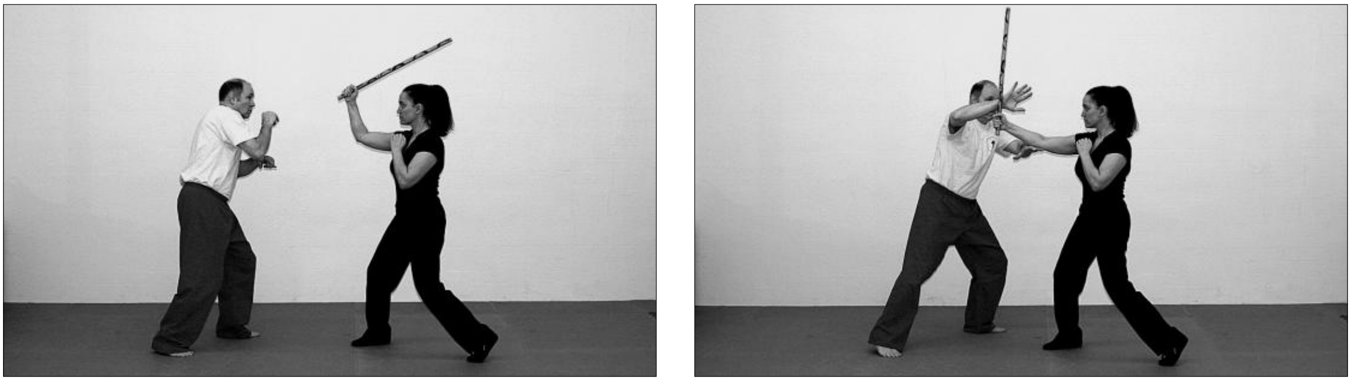


I push her cane forward and pull her hand slightly to create a two-way action for the disarm.

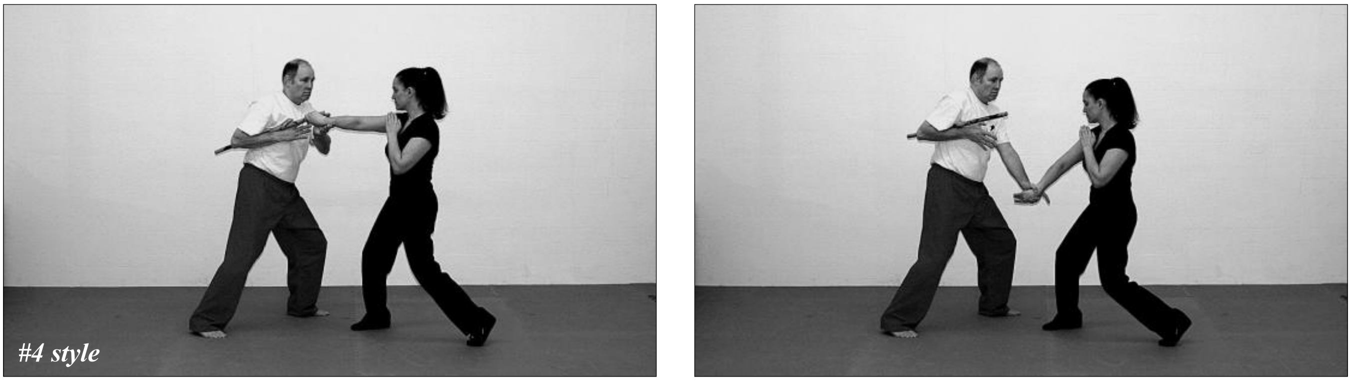


I follow through and strike her as my safety action.

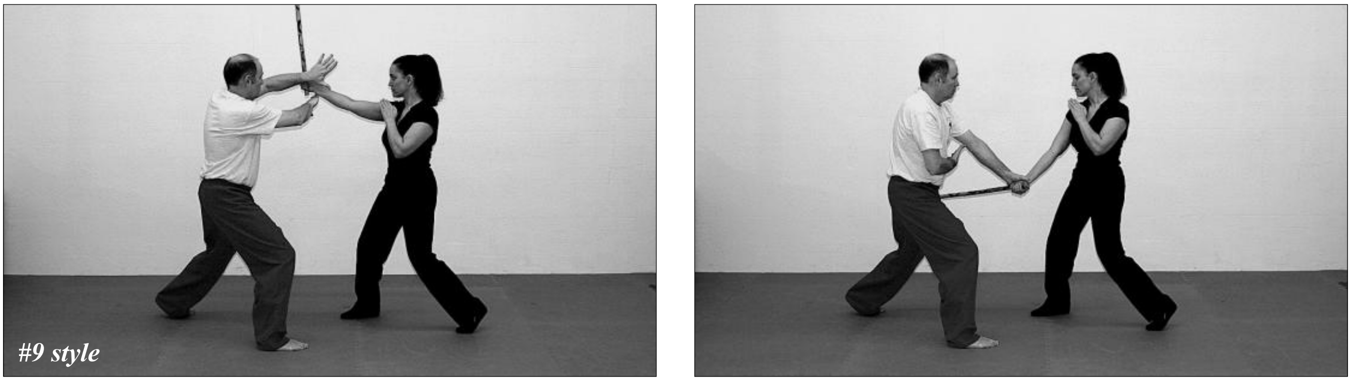
Empty hand disarm strike number 12.



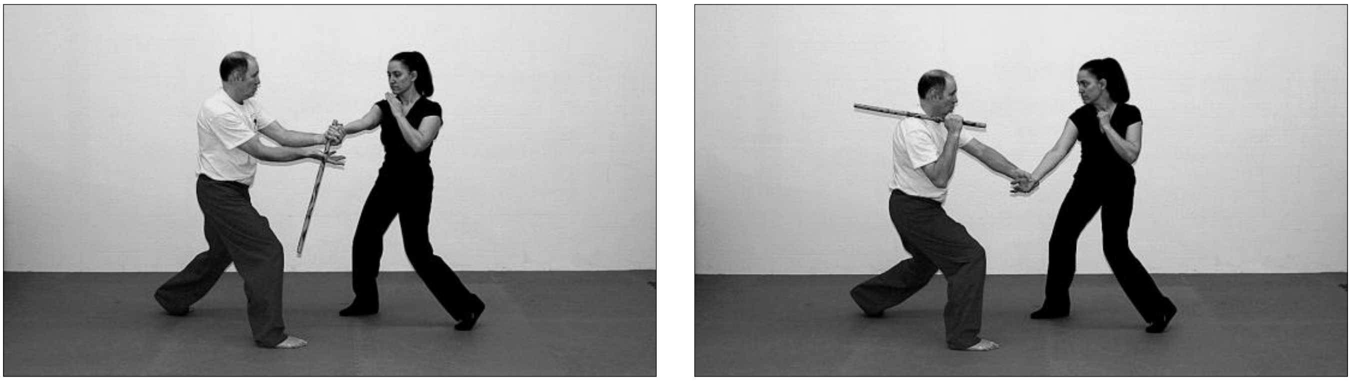
My partner strikes at me with a number 12 strike. I angle to my left and parry outward with my right hand.



I circle my arm to my body, trapping her cane. My left hand grabs her grip hand and pushes down for the disarm.



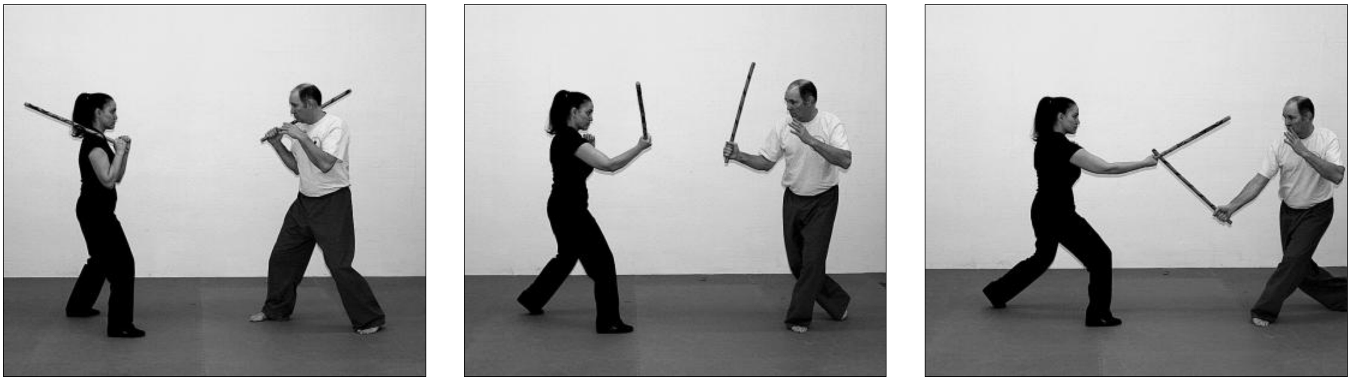
I angle to my right and parry outward with my left hand. I swing her arm to a point in front of me.



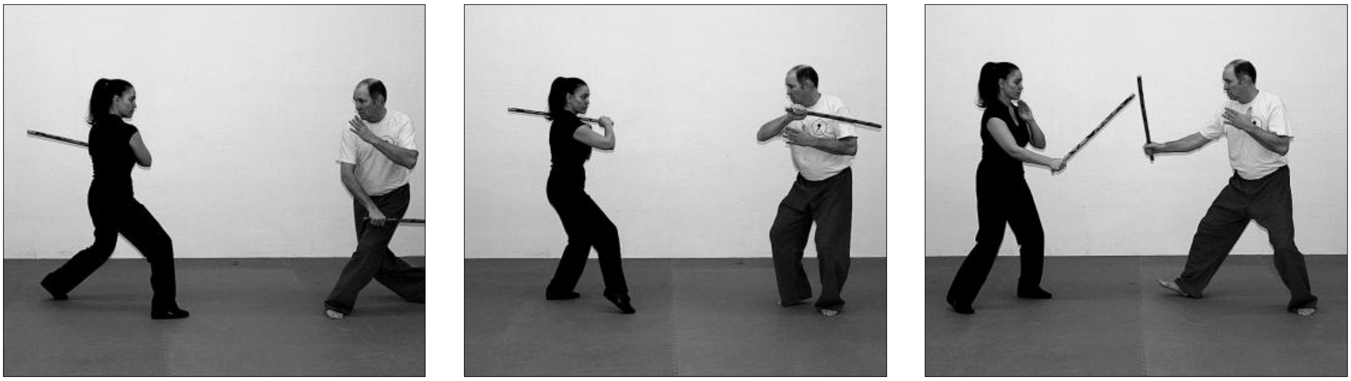
I immobilize her grip arm while I grab her cane with my other hand. I continue the circle action of her cane for the disarm.

Largo (long distance) Flow Drill

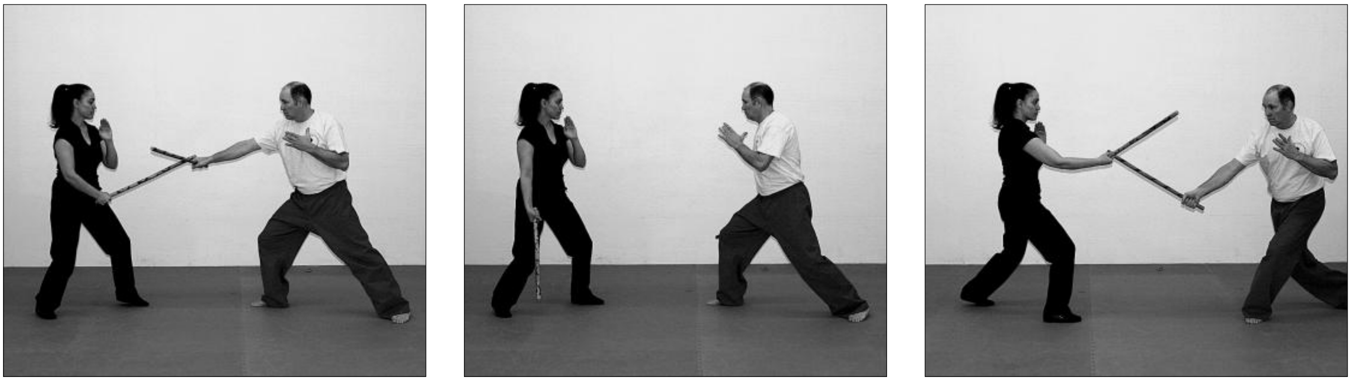
This a long distance back and forth drill to develop a couple of things. First you work on maintaining the distance between you and your partner as your partner moves forward. You also drill striking the cane hand as your defense. I use the cross step for this drill. The cross step enables me to retreat while leaving my cane arm forward for my defensive strike. I am also set to spring back on offense.



My partner steps forward and delivers a forehand strike. I maintain distance by cross stepping back and striking her hand.



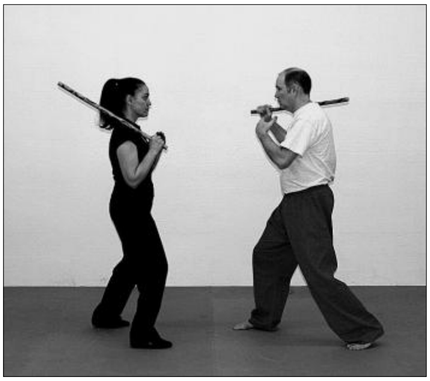
We both follow through and then it is my turn to come forwards at her to strike and her turn to counter.



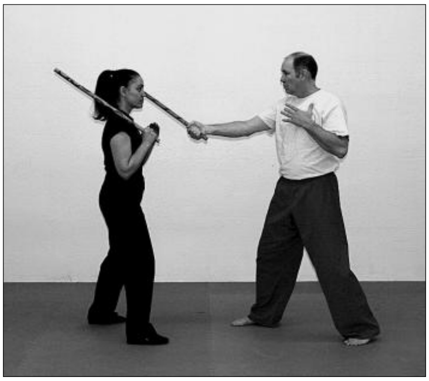
The drill continues as we do this in a back and forth manner.

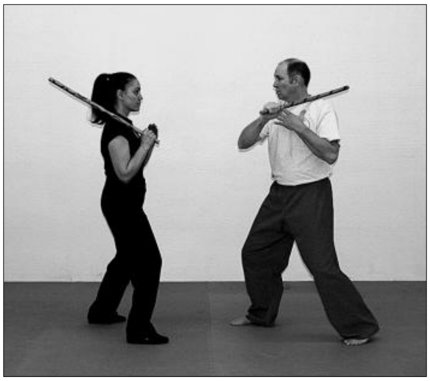
Single Sinawali

Single Sinawali is the first of the several double cane drills taught in MA80. The term ‘sinawali’ comes from the Tagalog word *‘sawali,’* which means *‘to weave.’* The simplicity of the drill, at this level, is that it is done first with the single cane. You deliver, in sequence, strike numbers 1, 8, 2, and 9 to your partner. Your partner does the same numbered strikes at you at the same time. The key to doing this drill correctly is to strike *forward* at your partner instead of waving your cane in front of you like a windshield wiper.

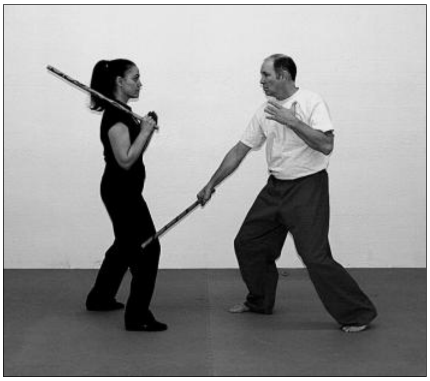


Strike number 1.

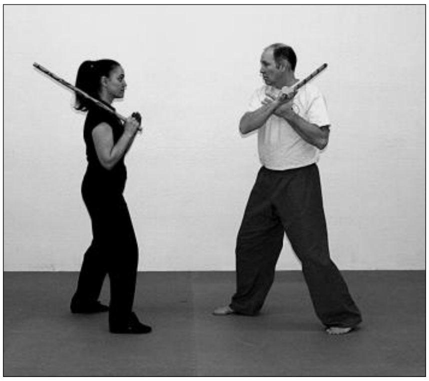


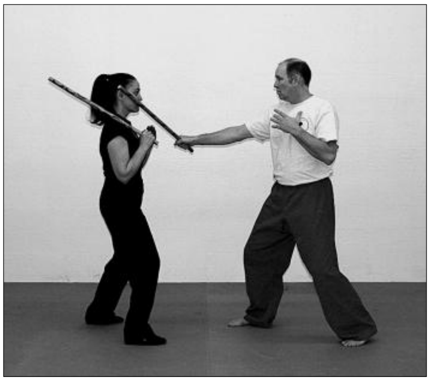


Follow through and chamber.

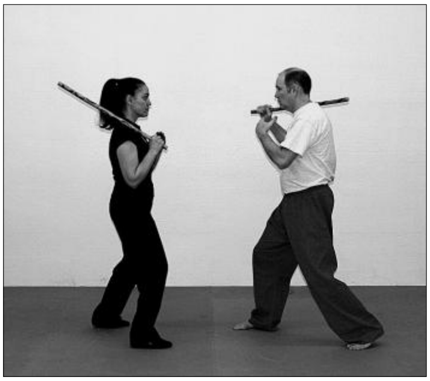


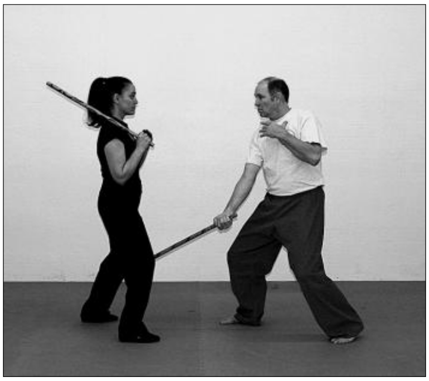
Strike number 8.

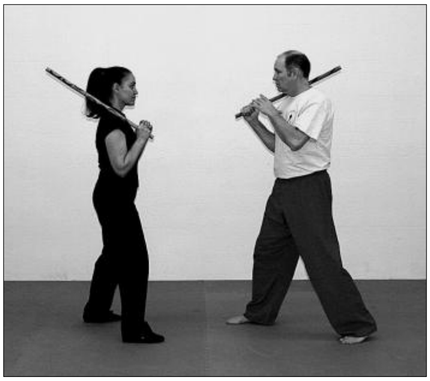




Recoil and strike number 2.

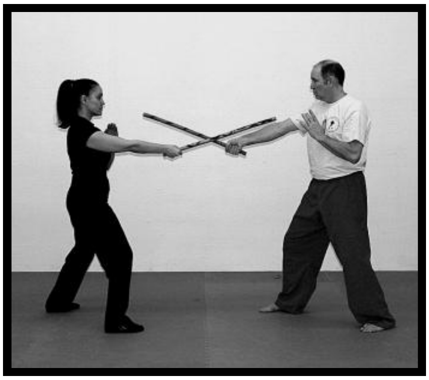




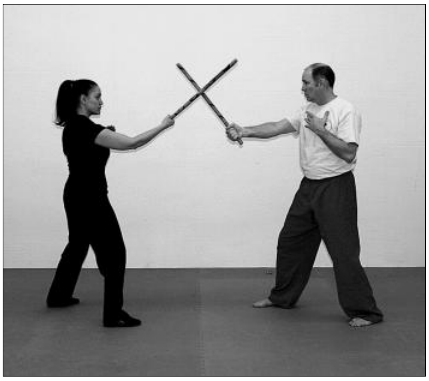


Follow through and strike number 9. Recoil and continue the drill beginning with strike number 1 again.

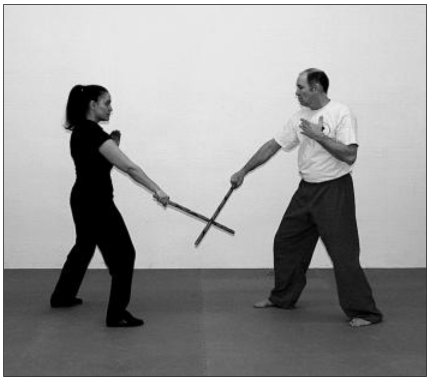
Standing back from your partner out of range is the best way to develop your Single Sinawali as a forward striking sequence. If you stand too close together you will end up waving your canes in front of you in a wiping motion which is incorrect.



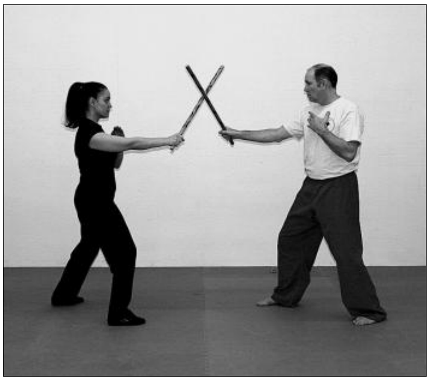
Correct distance for the partner drill.



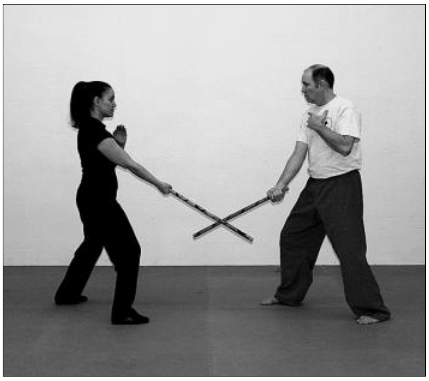
Strike number 1.



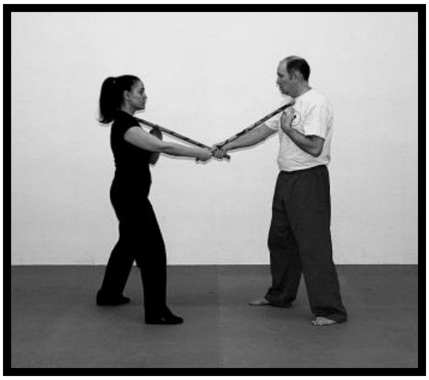
Strike number 8.



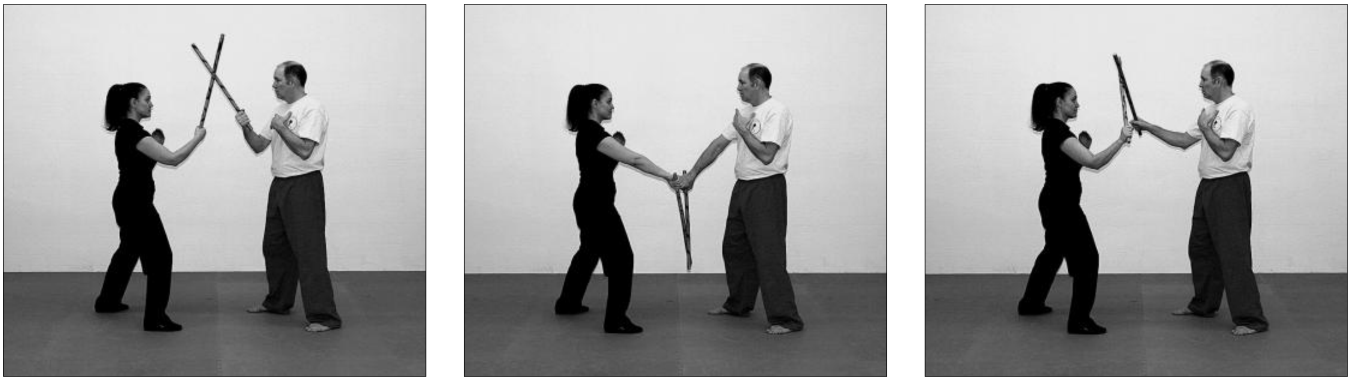
Strike number 2.



Strike number 9.



Incorrect distance for the drill.



Incorrect distancing results in doing the drill like a couple of windshield wipers.

Level 2 – Basic Disarms – Orange Belt

1-14 (cane and empty hand) [disarms 1-12 illustrated in this text]
Largo mano give and take drill
Single Sinawali (single cane)

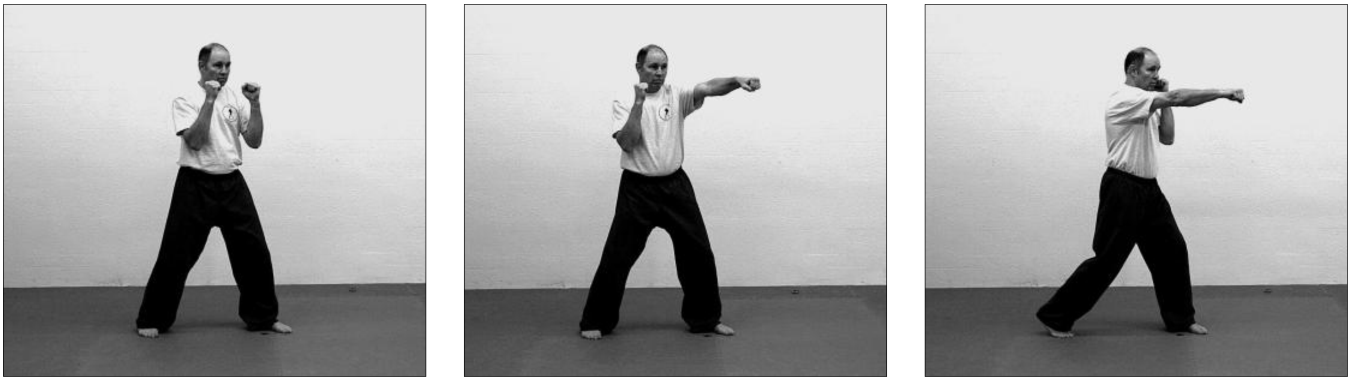
Photos from the past...

Working with my friend, Mark V. Wiley, noted FMA practitioner and author.

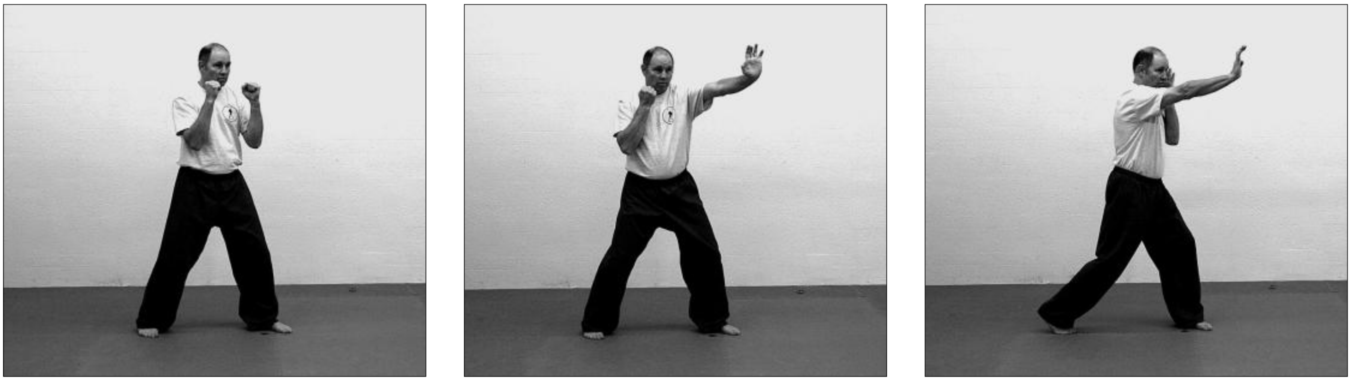
Senior Orange Belt

This level is an introduction to the empty hand actions of MA80. Quite often the empty hand techniques are taught after weapons use in Filipino Martial Arts. It is the same with MA80. It is split up into two sections: the basics of punching and kicking and the Tactical Forms. Many students who begin their training in MA80 have had no previous training so education in the basics of punching and kicking are essential for self-defense skills. As I have been involved in martial arts and karate for 45 years, it is easy for me to include some of these basic skills in their training.

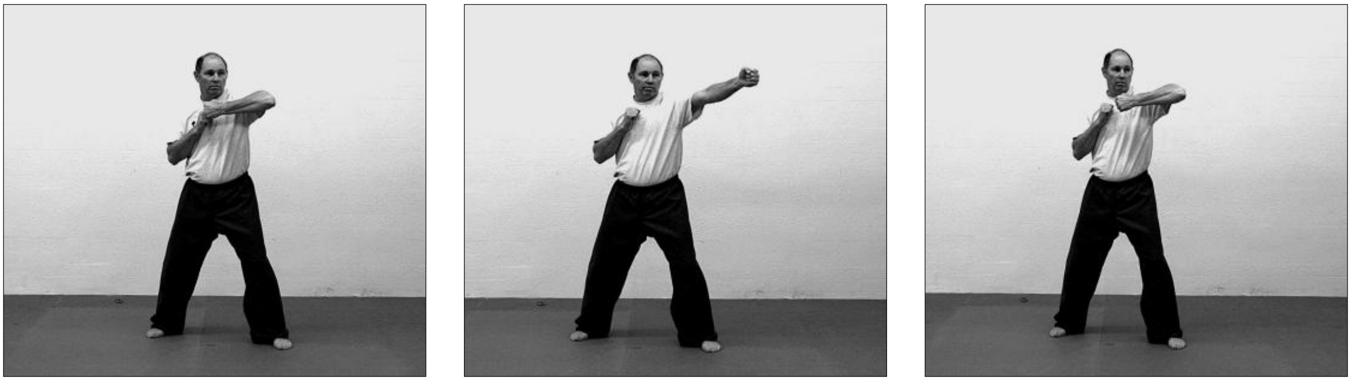
There are three basic hand strikes in MA80: the straight punch, the palm punch and the back fist.



The Straight Punch can be done with the lead hand or the rear hand. Notice the use of the hips for power.

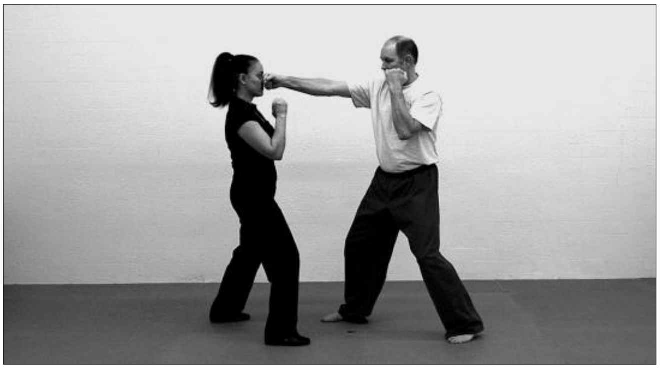


The Palm Punch can be done with the lead hand or the rear hand. Notice the use of the hips for power.

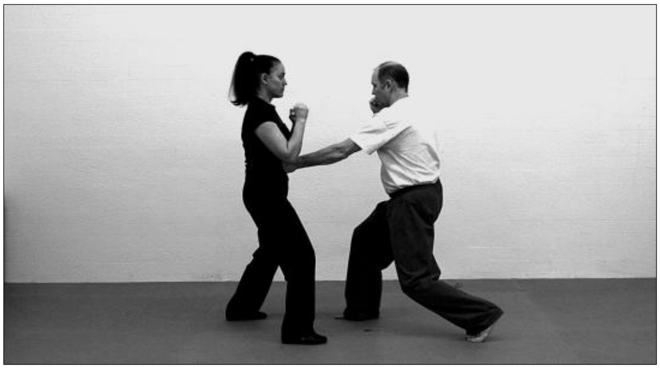


The Back Fist is a speed impact strike, much like snapping a towel.

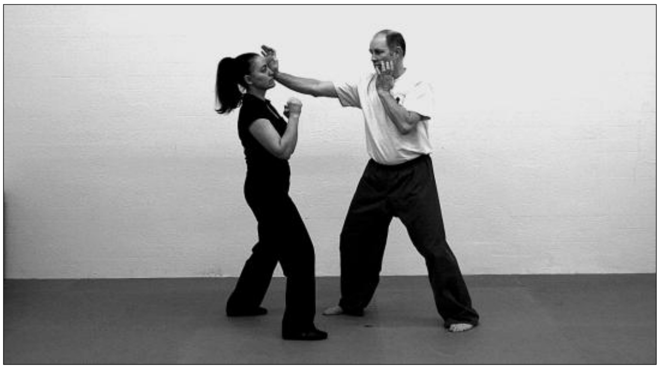
Here are some basic applications of the Punching techniques.



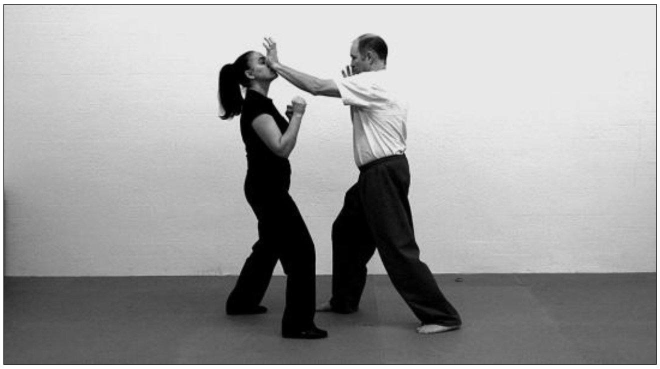
Lead straight punch to the face.



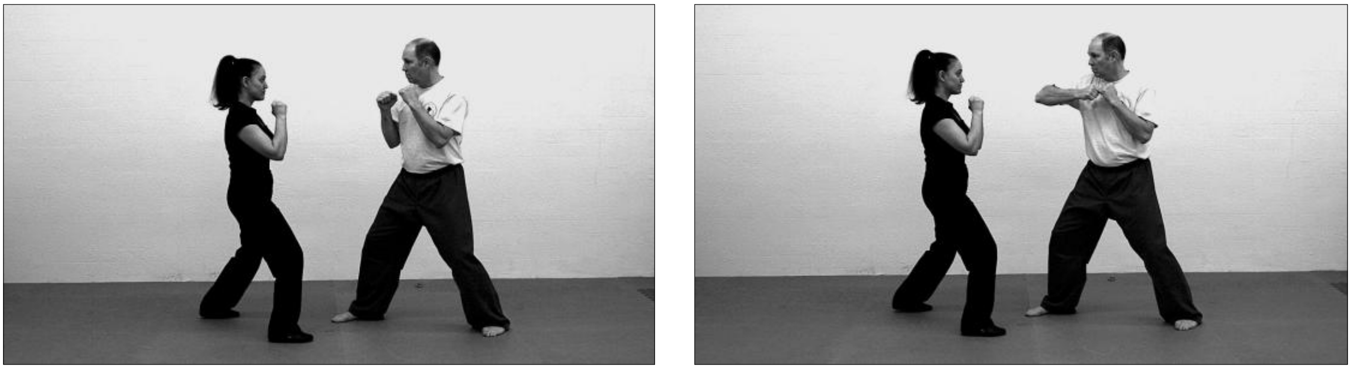
Rear hand punch to the body.



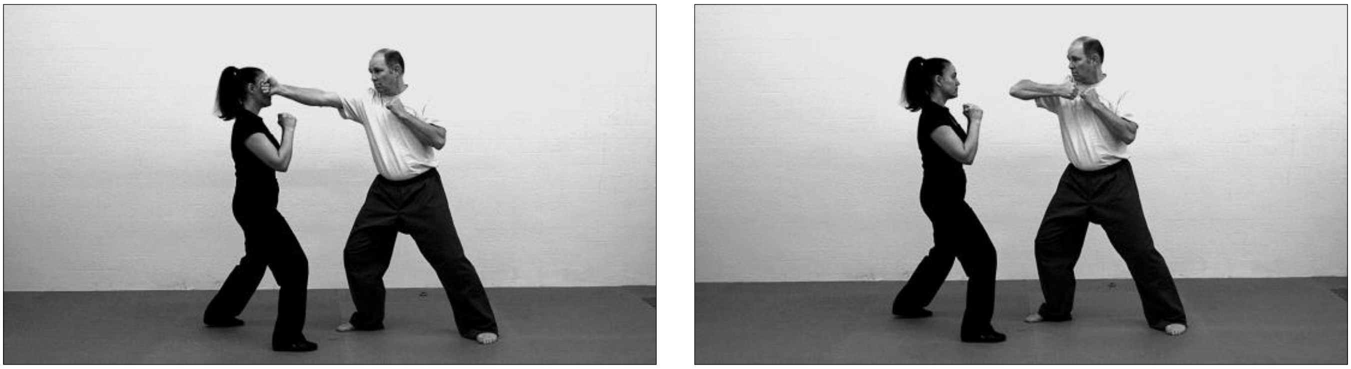
Front hand palm punch to the face.



Rear hand palm punch to the face. This is not a body shot.

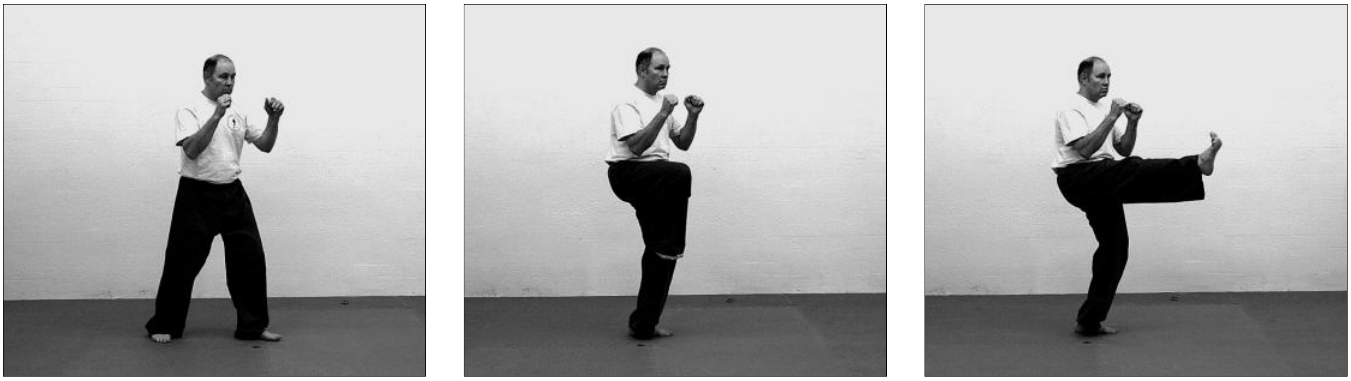


The back fist is only done to the head. It is a speed impact shot that imparts shock. You begin it from the standard guard.

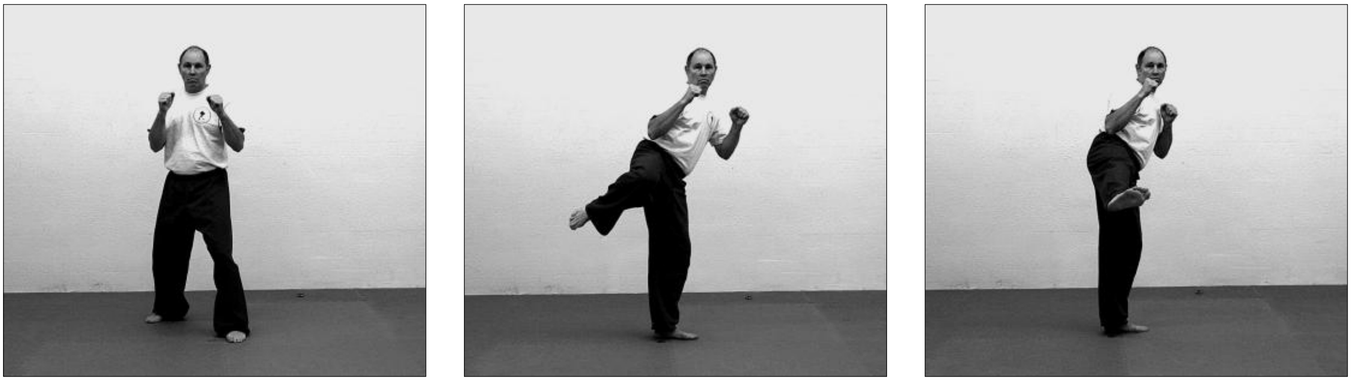


You aim the elbow at your partner and the strike snaps out and back in a speedy fashion.

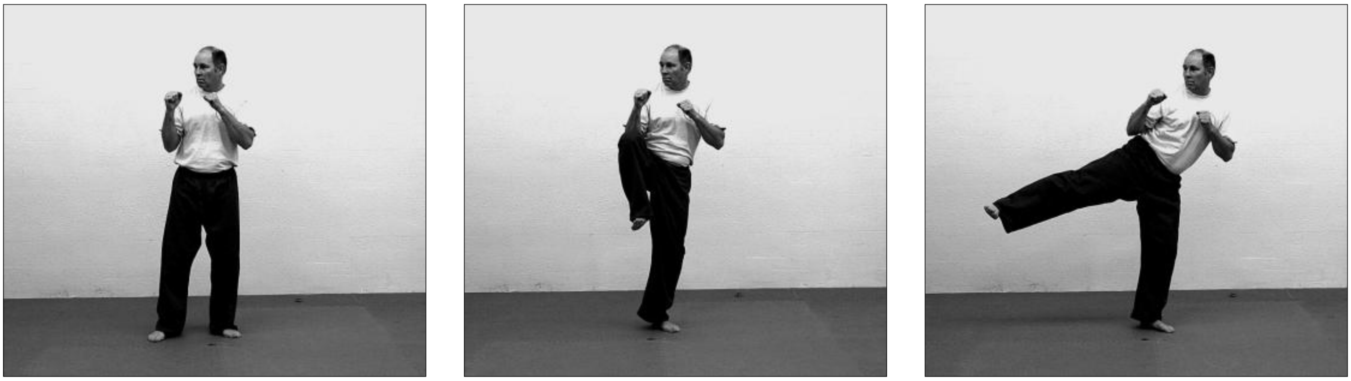
There are three kicking techniques in MA80: the front kick, round kick and side kick. As MA80 is not a martial *sport*, the kicks are done no higher than the waist.



The Front Kick is where you bring your knee up to belt height and snap your lower leg forward and then retract it.

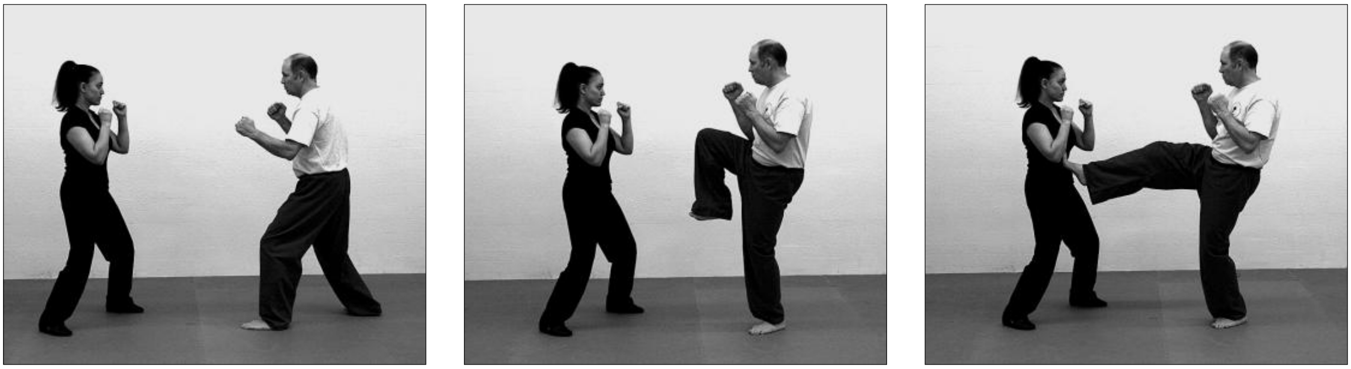


The Round Kick is done the same as a front kick but done from an angle so that you impact your partner from the side.

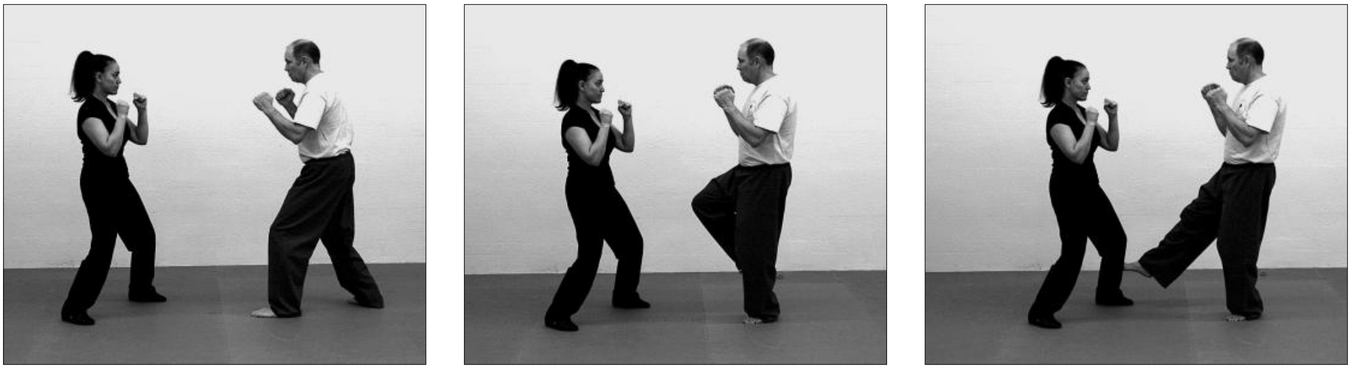


The Side Kick - you bring your knee waist high and then thrust your leg off to your side and then retract it.

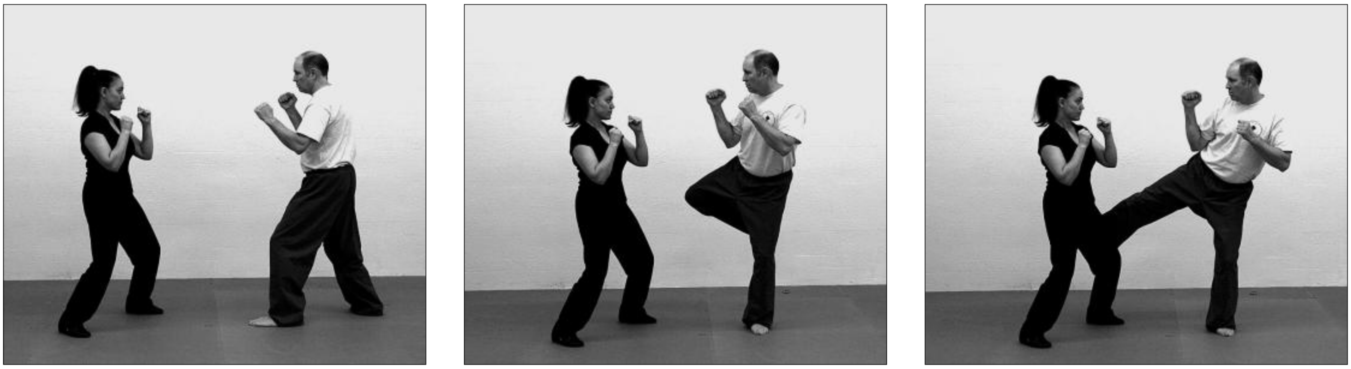
Here are some applications of the kicking techniques.



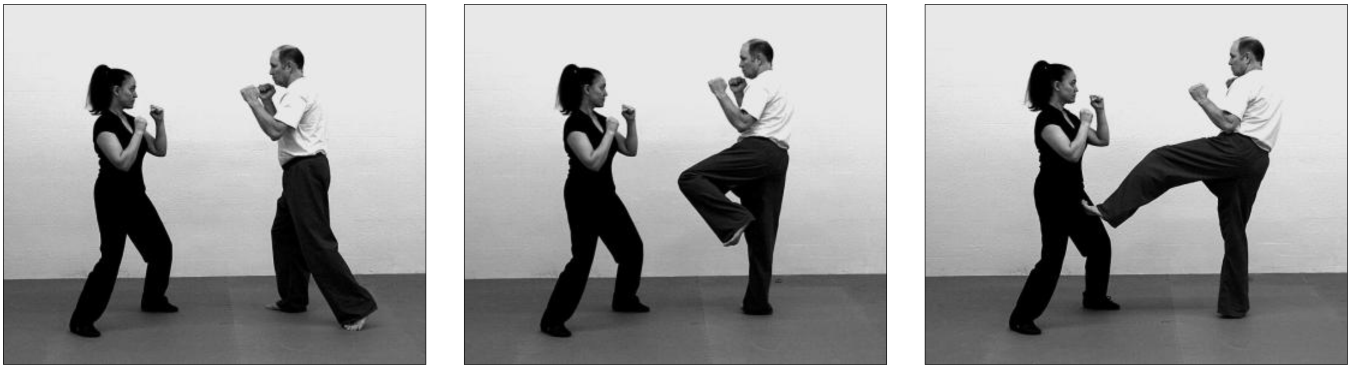
The Front Kick is targeted no higher than the mid-section.



Front Kick to the shin is an effective MA80 application.

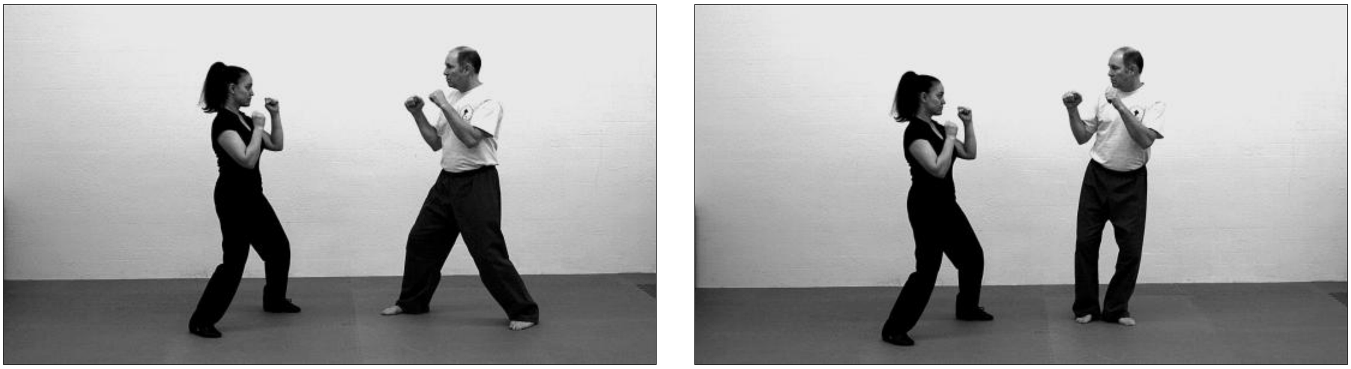


The Round Kick to the outside of the thigh is executed hitting with the shin bone.

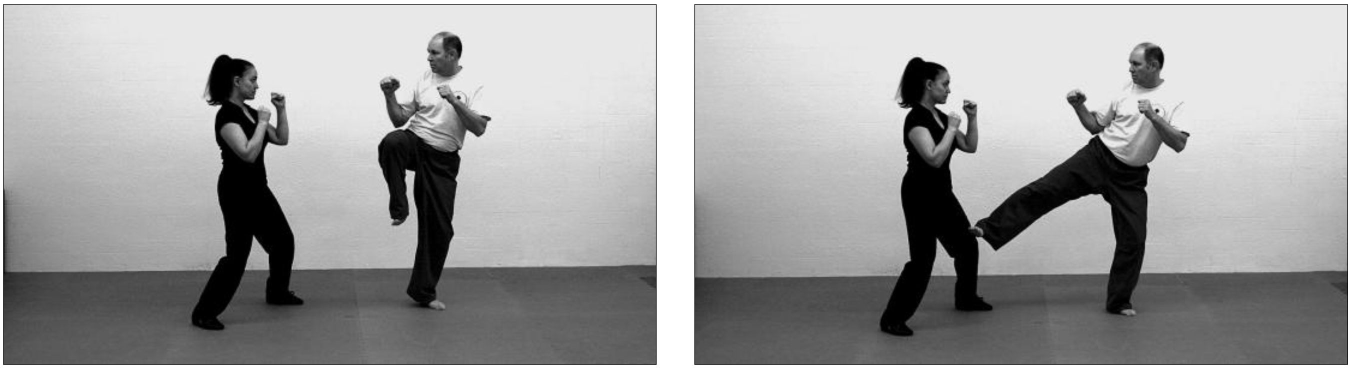


You can approach the groin or the nerve on the inside of the thigh with the Round Kick as well.

The Side Kick is applied chiefly to the knee or shin bone.



The Side Kick from the guard position is delivered via a shuffle up.

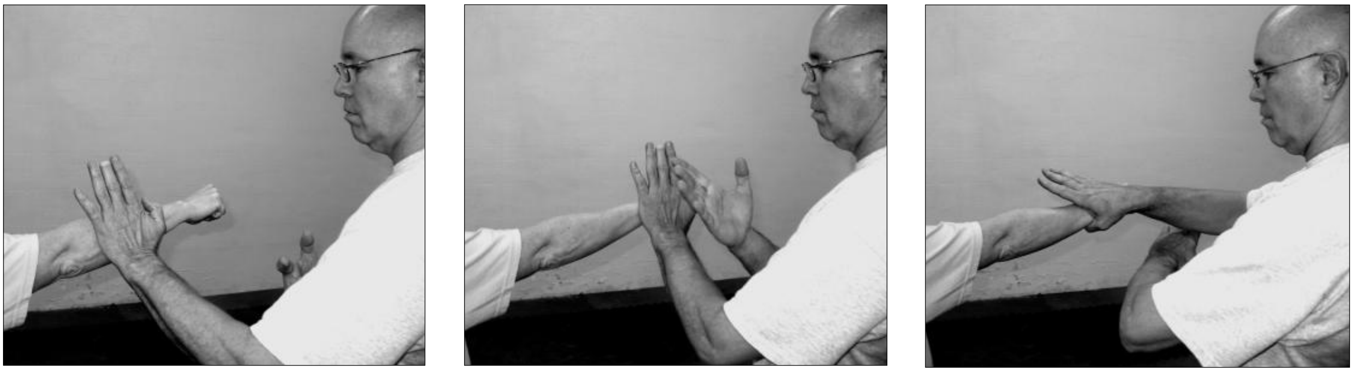


The Tactical Forms

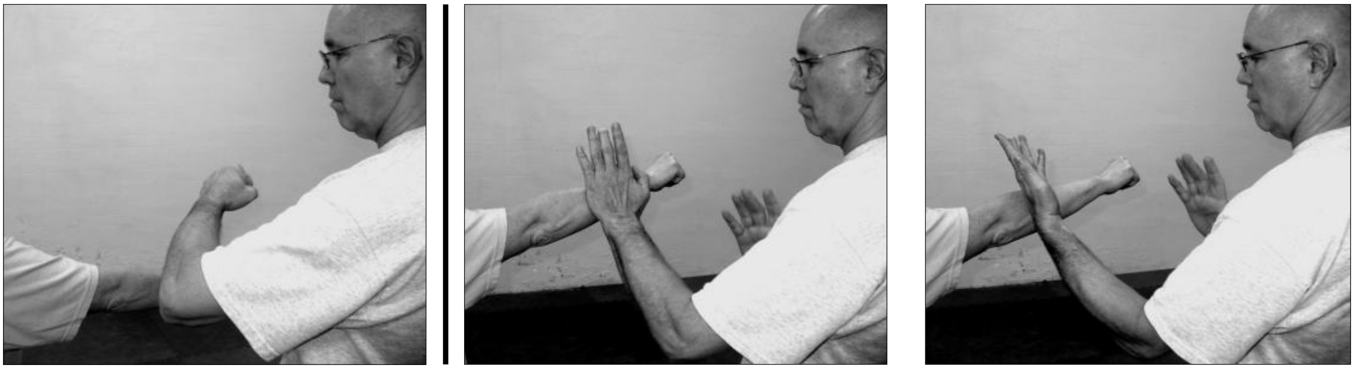
The Tactical Forms are something unique to MA80. I was originally taught eight empty hand forms (anyos) by Prof. Remy Presas. They were very karate based and the arnis maneuvers were sporadically inserted. I took the eight basic hand actions of Filipino Martial Arts and separated them out from all the different forms so that they would be much easier to learn. The “Tac Forms” can be done solo, each by themselves. You can do them repetitively. You can do them linked one after the next. Once you have done them in a solo fashion you can do them on a partner. They are constructed so that when you have all eight of them down, you are prepared to be able to handle any change in your partner’s attack. For the basis of immediate understanding I will show them first solo and then the application.

Tactical Form 1.

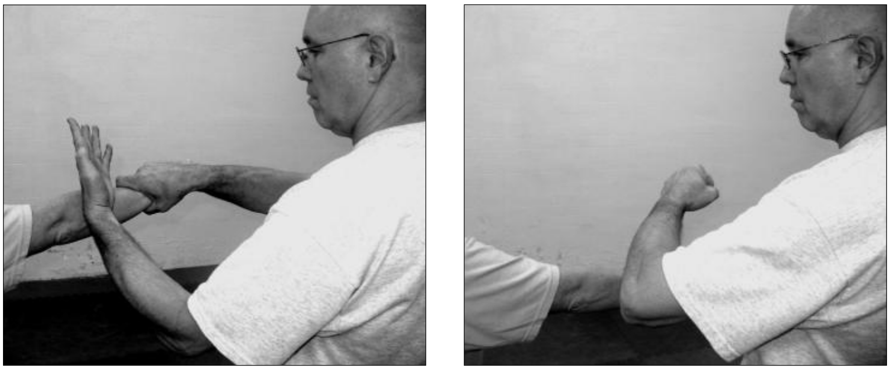
There are two ways to do the action of Tac Form 1. One is a “brush -grab-strike’ and the other is a “parry/cut-grab-strike.”



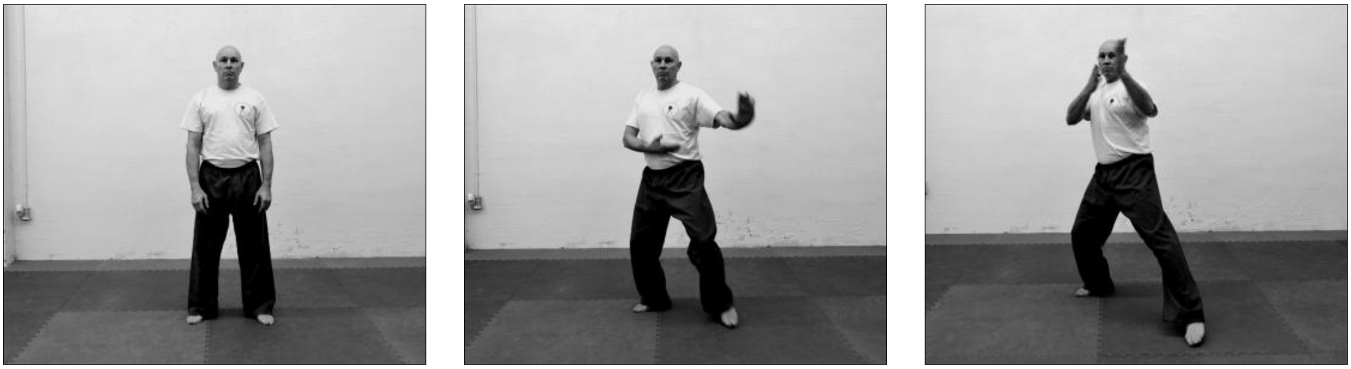
Palm parry with the lead hand, slide down the arm (brush), grab with the rear hand, follow up strike.



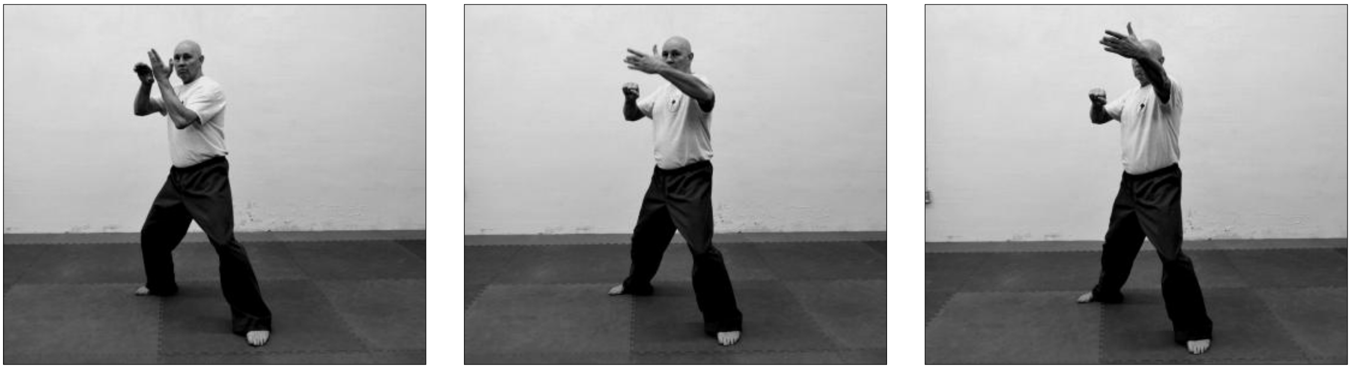
Palm parry with the lead hand, turn your hand so that the hand edge touches, it leaves a space to grab with the rear hand.

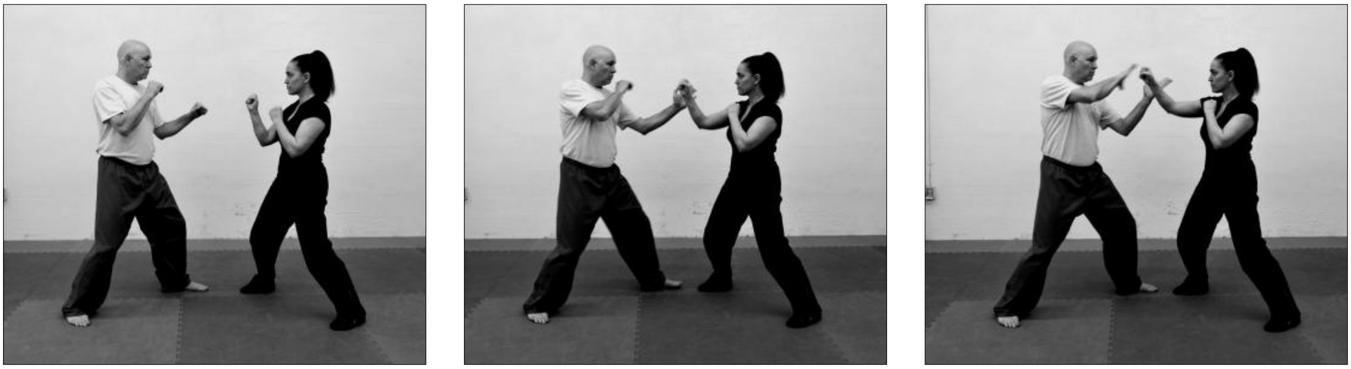


Tactical Form 1 is the signature empty hand defensive move in most Filipino Martial Arts systems.

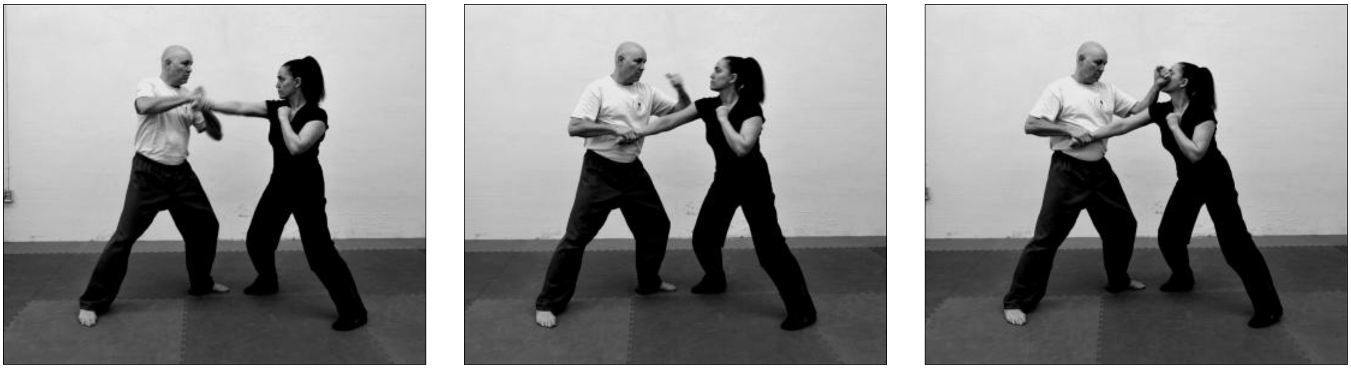


Step forward and execute the parry, grab and strike.

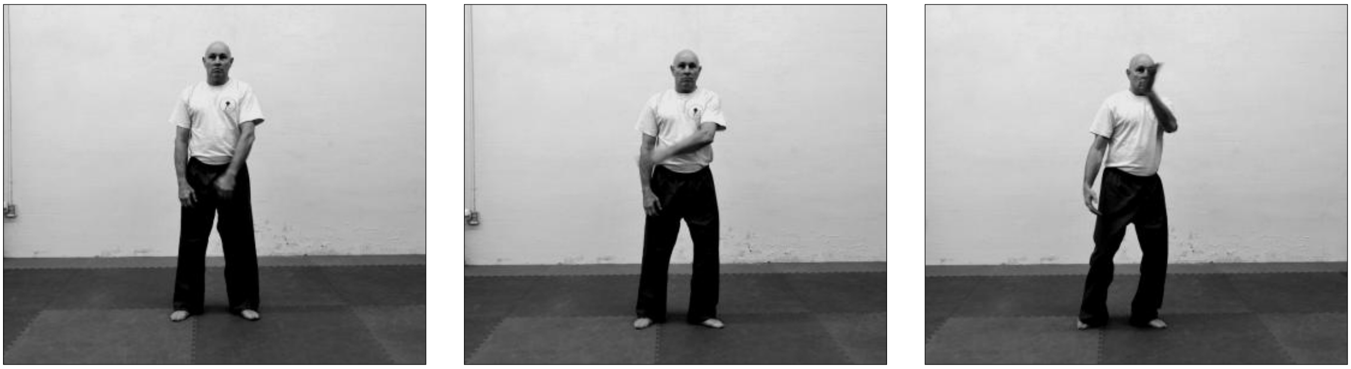




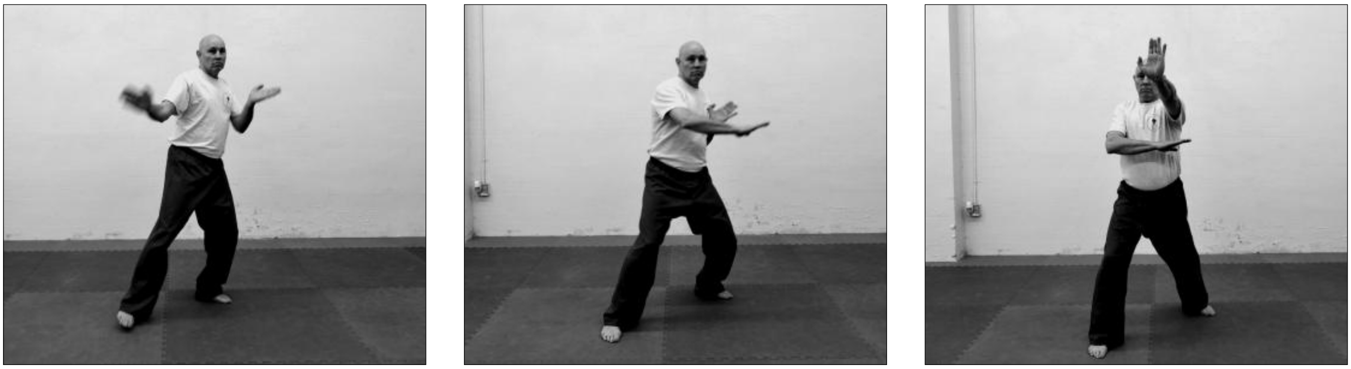
My partner strikes at me with a straight punch. I parry, grab her arm and then follow up strike.



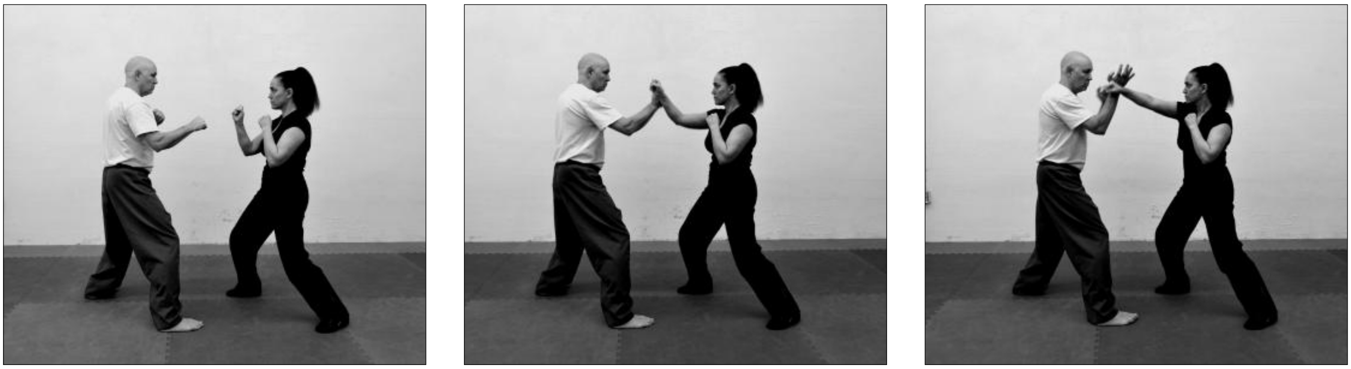
Tactical Form 2 is the signature empty hand defensive move in most Filipino Martial Arts systems.



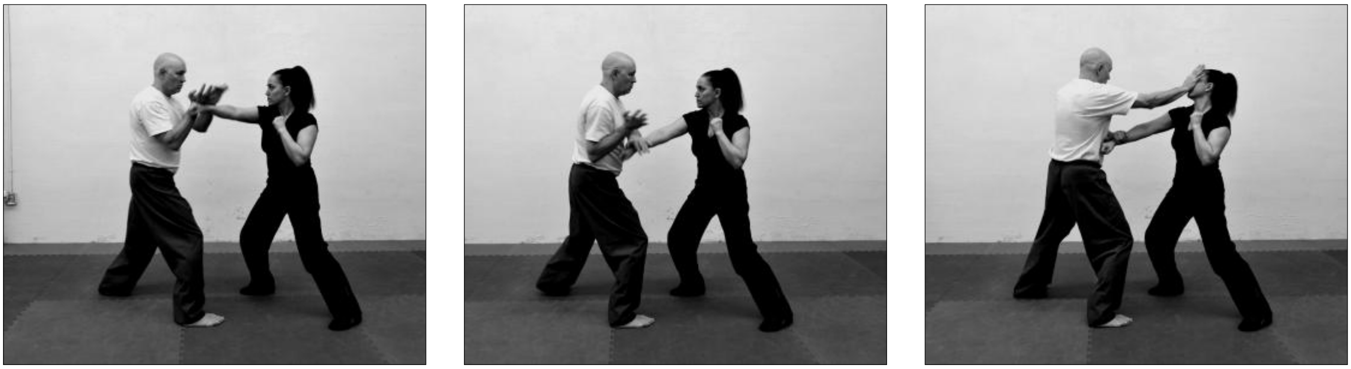
Circle your left arm across the front of your body and then up and outwards. Begin to step forward with your right leg.



Follow up with your right hand to trap downwards. Follow up palm punch to the face.

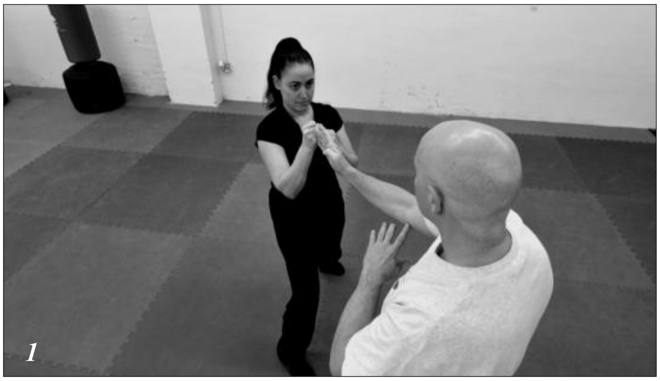


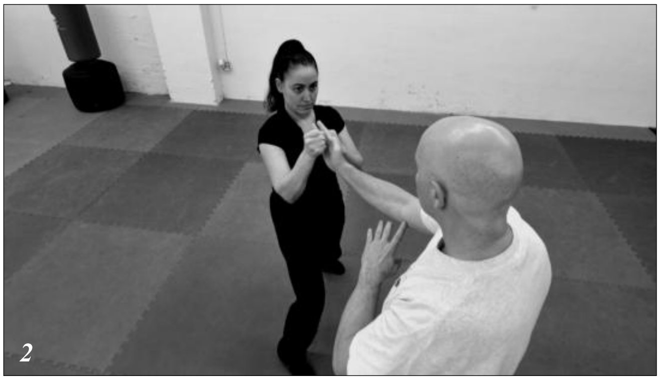
My partner punches and it goes behind my lead hand. I parry outward.



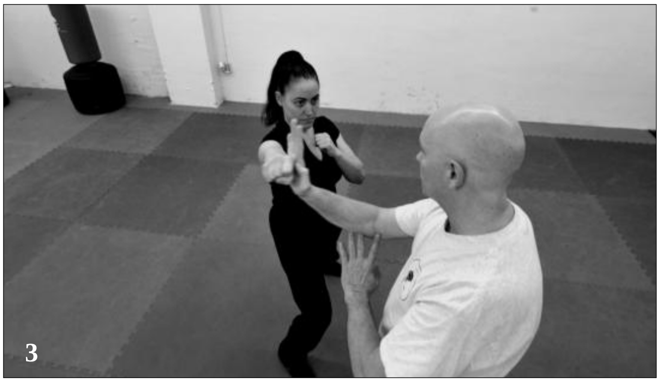
At the end of the parry I trap her punch arm down with my rear hand. I follow up palm punch with my lead hand.

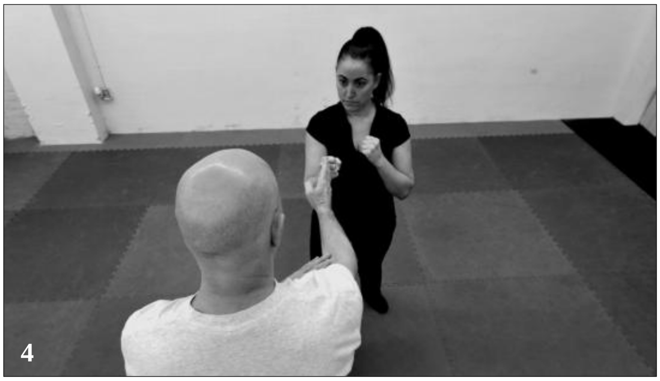
Tactical Forms 1 and 2 are essentially the empty hand versions of block-check-counter cane actions. A very essential point I make in the use of these two is that you use the one that fits the situation rather than pick one to use. How do you determine that? Easy. If your partner's punch goes to the palm side of your hand you use Tac Form 1. If your partner's punch goes to the back side of your hand you use Tac Form 2. That's the simplicity of it. Too often I see students try to "make the technique work" instead of using what is there. Tactical Forms 1 and 2 epitomize the saying *"No matter where you are, you are there already."*



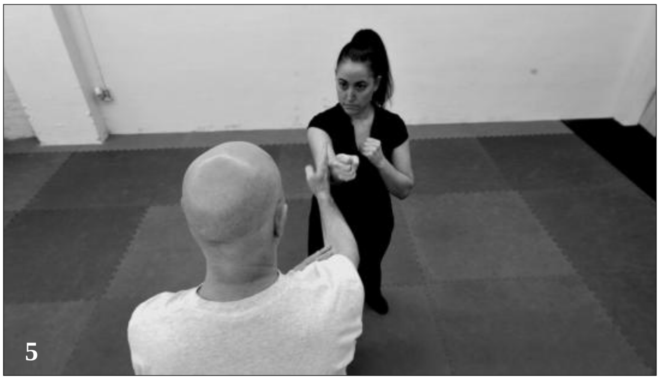


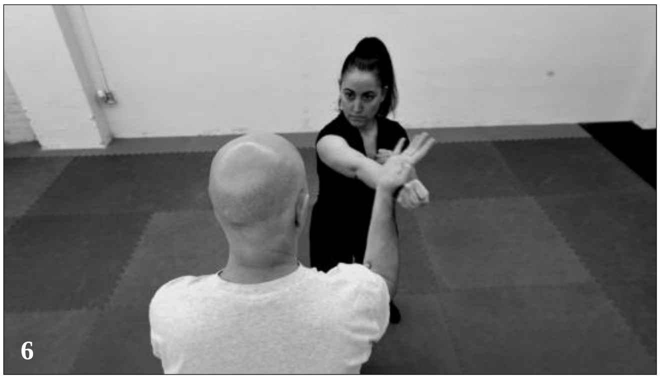
My partner punches to the palm side of my hand which sets me up for Tactical Form 1 (photos 1-3).





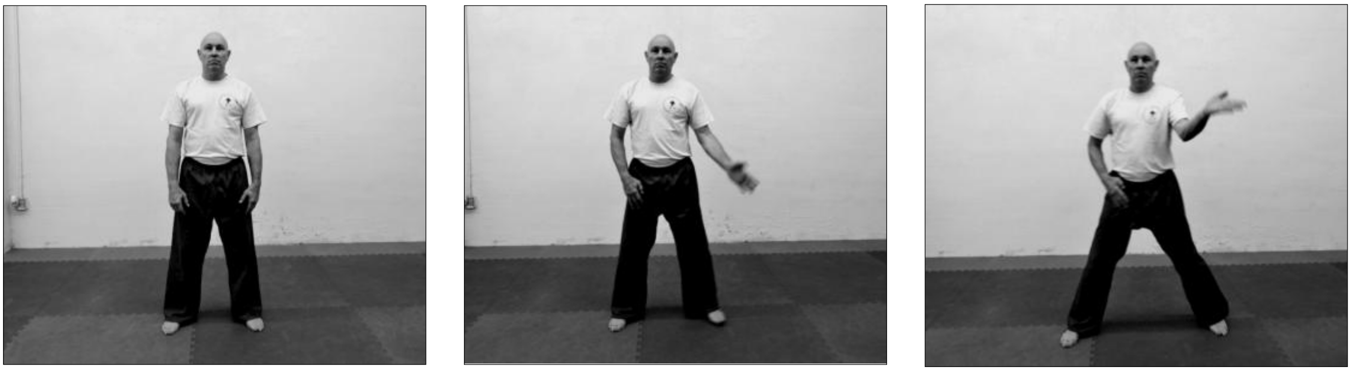
My partner punches to the back side of my hand...



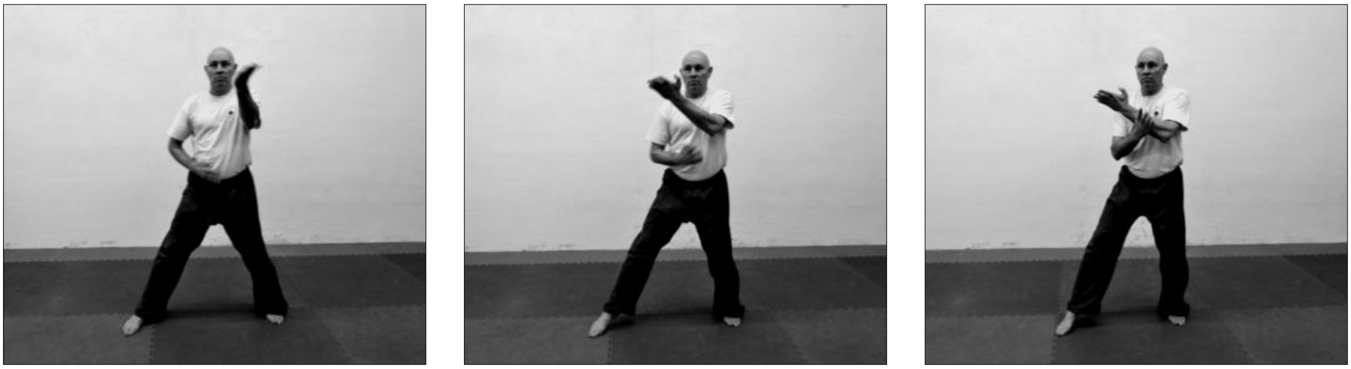


...which sets me up to use Tactical Form 2 (photos 4-6).

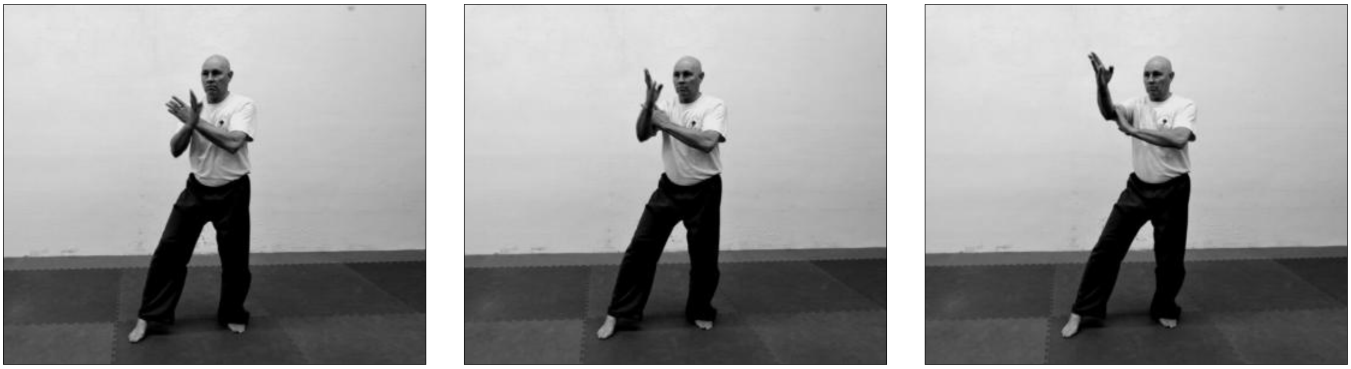
Tactical Form 3 is especially important in MA80 as it stresses superior alignment. The key is that you end up at a 45 degree angle to your opponent. You side step and parry. You thread your other hand under the parrying hand and extend it forward.



You step to your left side (in this example) and parry with your left hand.

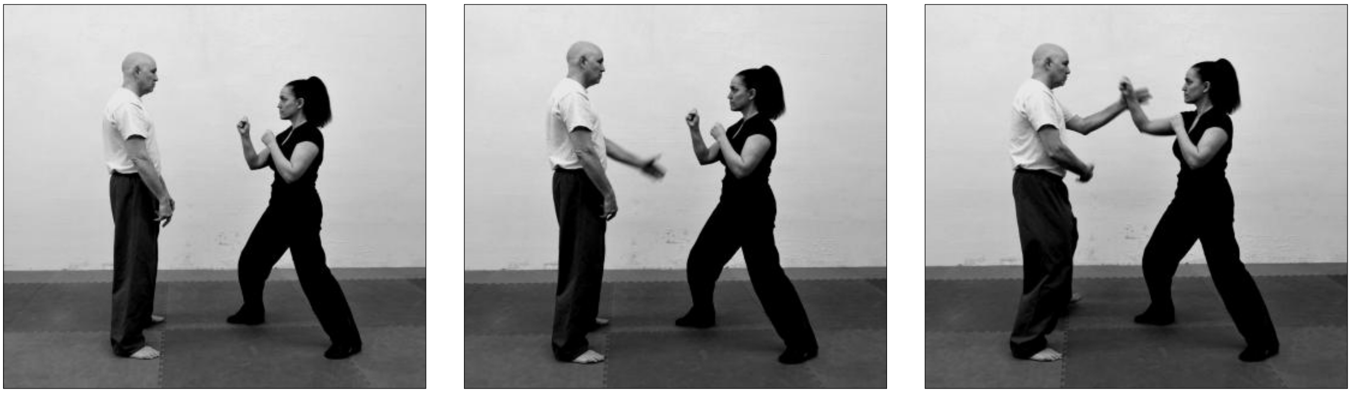


As you finish your parry, your right hand comes under your left arm. Your right foot comes in to your left and extends...

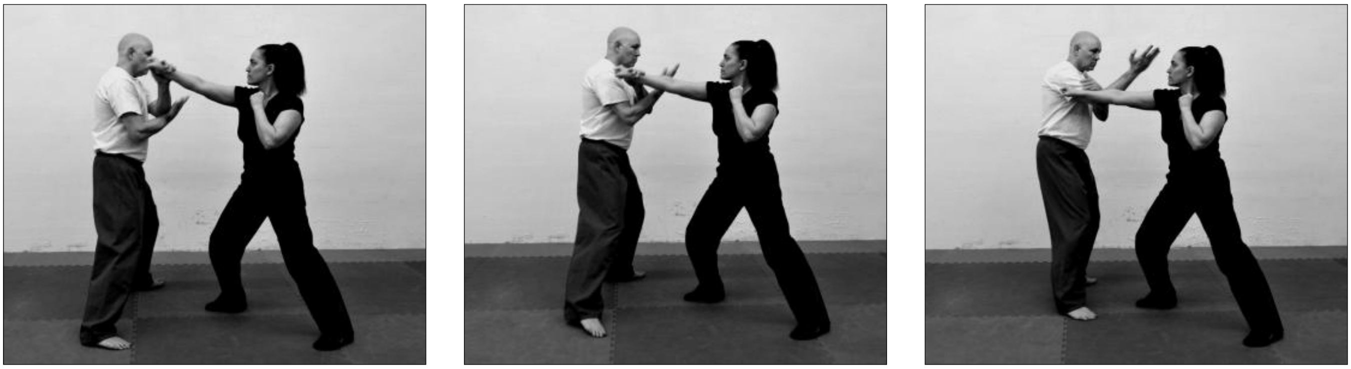


...forward at a 45 degree angle at your partner. Your right hand extends forward at the same angle.

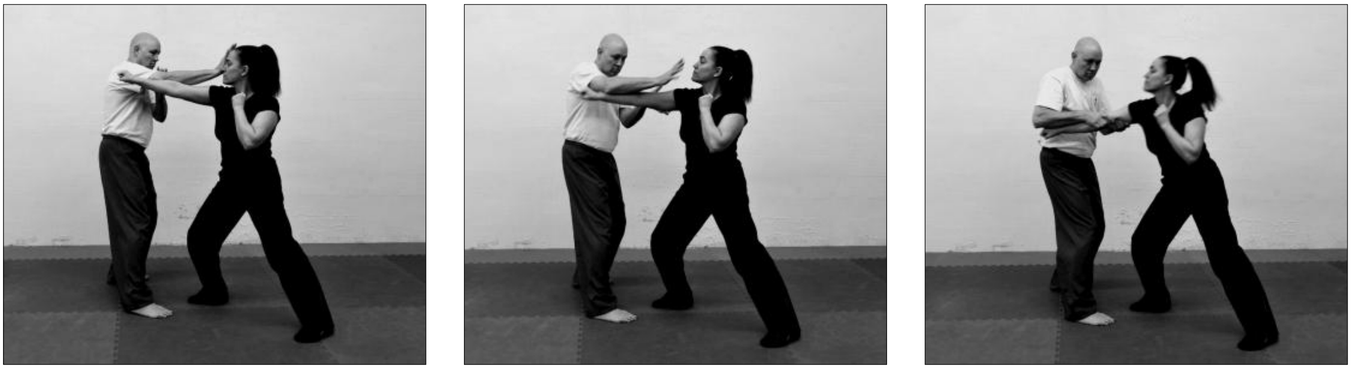
Tactical Form 3 on an opponent.



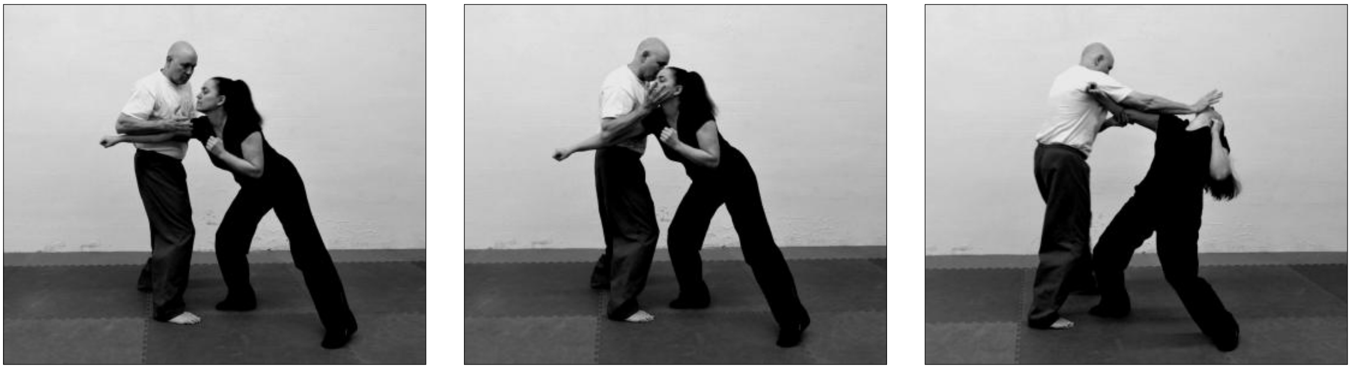
My partner strikes at me with a lead hand punch. I step to the side and parry with my left hand.



My right arm slides under her arm as my body realigns to face her at a 45 degree angle. I strike her face.

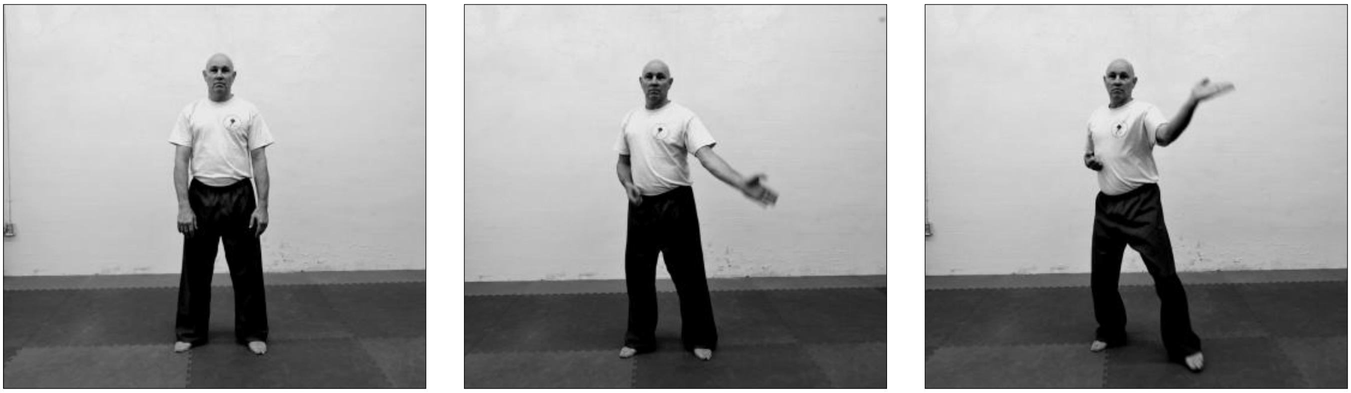


Following up the strike I pull my right hand back and pull her off balance with both hands.

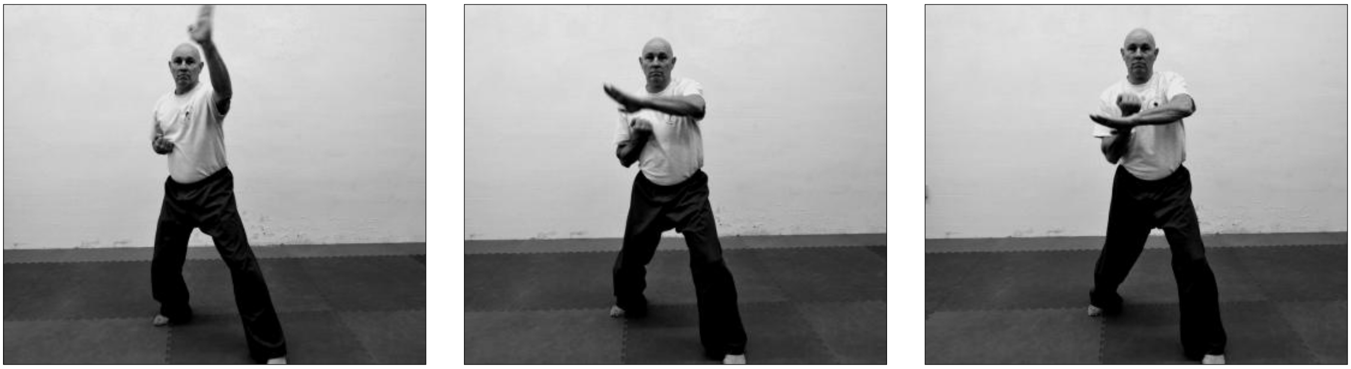


This causes her to jerk forward. I strike her and then shove her backwards

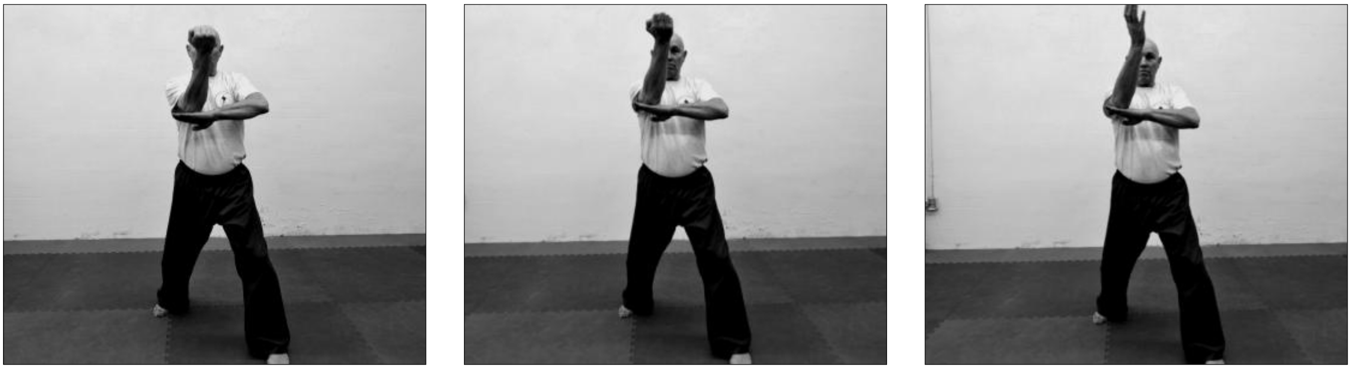
Tactical Form 4 is using a 1-2 counter action as opposed 1-2-3 action.



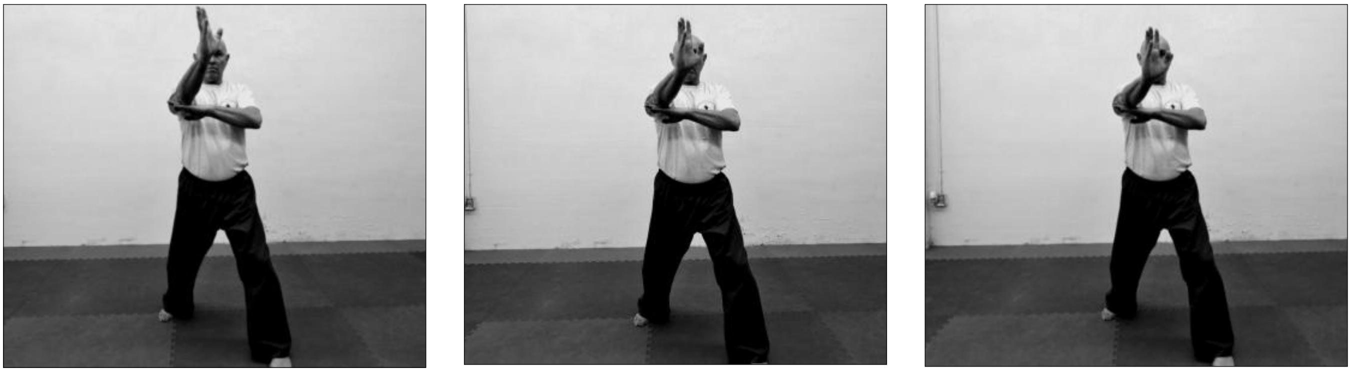
I swing my left hand up so that I can push my partner’s punch down.



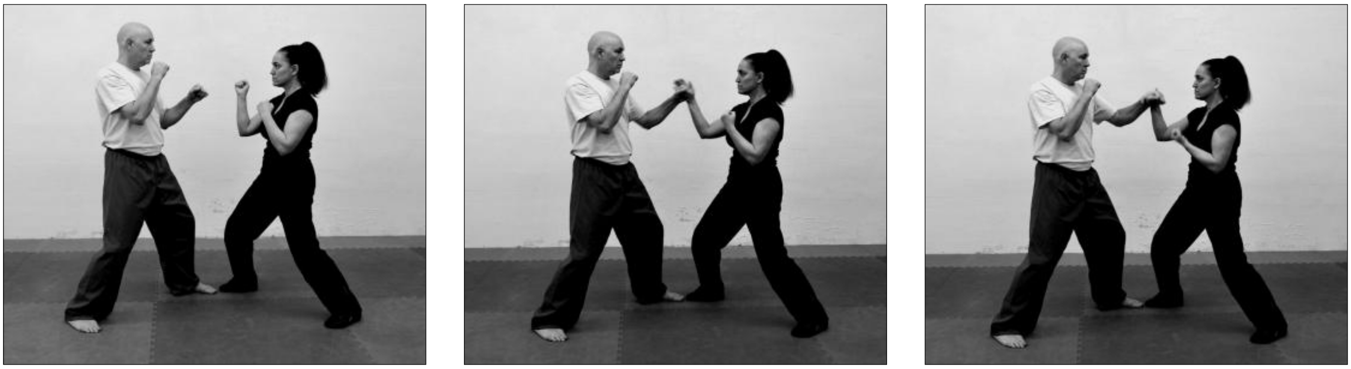
As I push down with my left, my right slides up the front of my body so that when my left arm is horizontal...



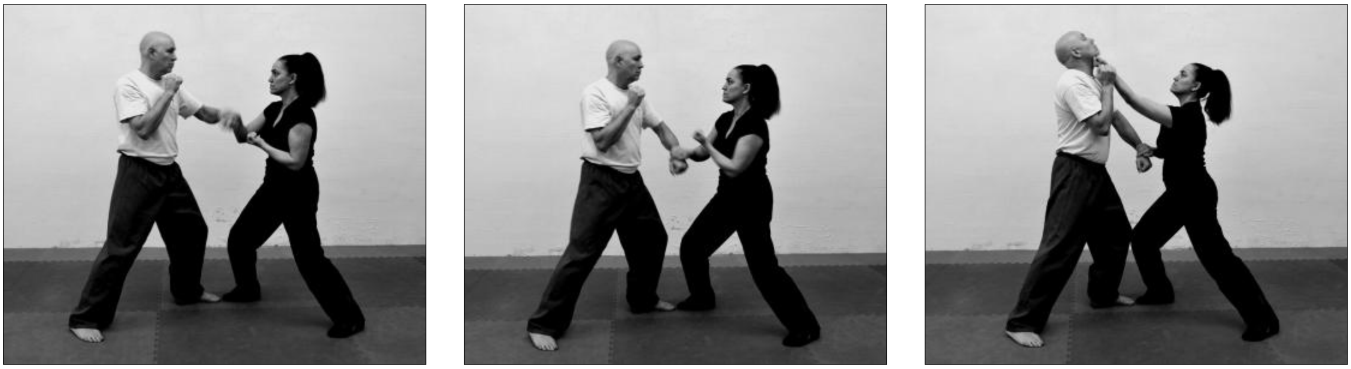
...my punch comes up chin height. After the punch, I turn the hand over for a palm strike.



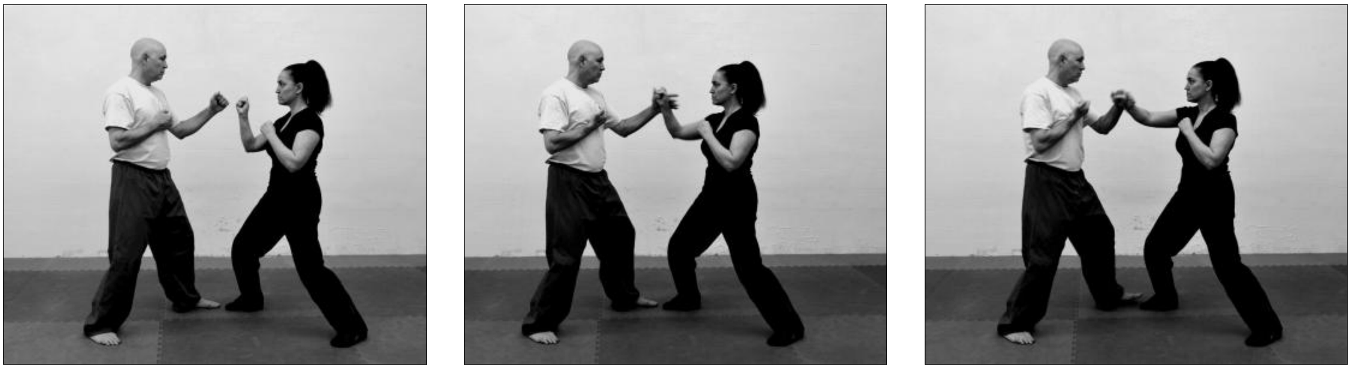
Tactical Form 4 application.



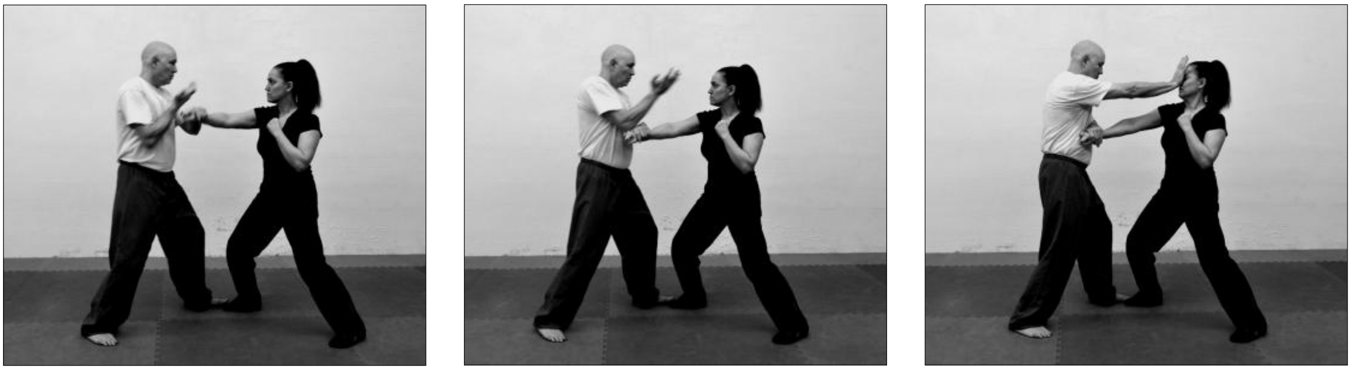
My partner is shorter than me. She parries my punch down.



Since she is shorter than me, her counter strike is an upward punch to underneath my chin.

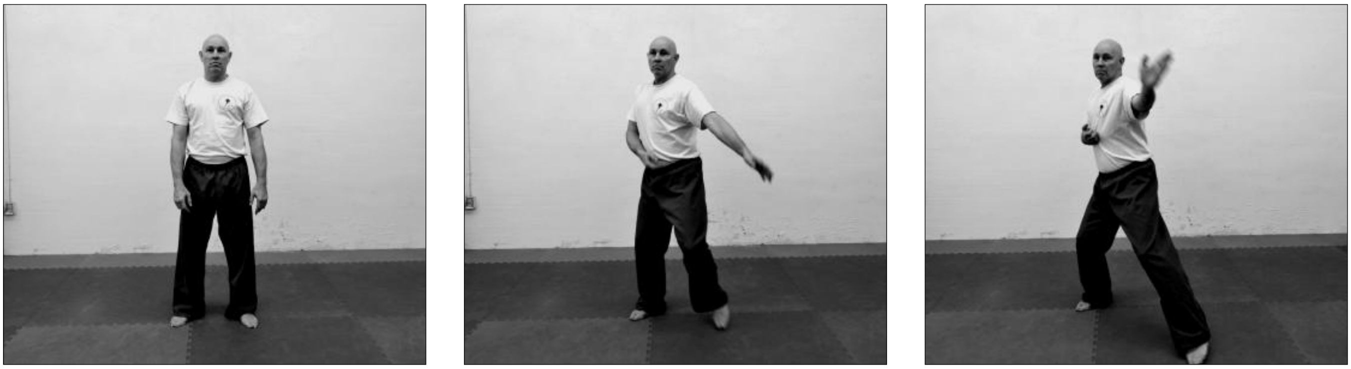


I am taller than my partner. She strikes at me with a straight punch. I parry it down.

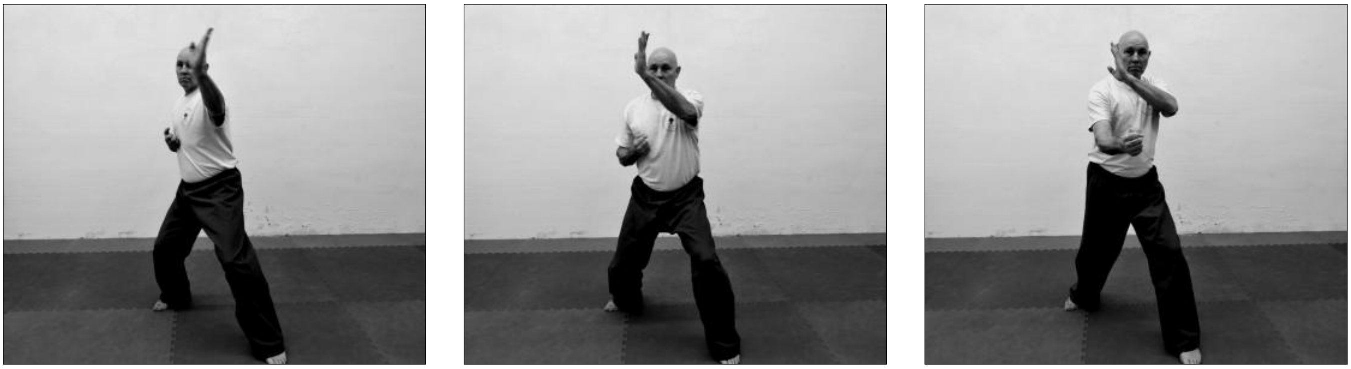


As I am taller than her, my counter strike is a straight palm punch to her nose.

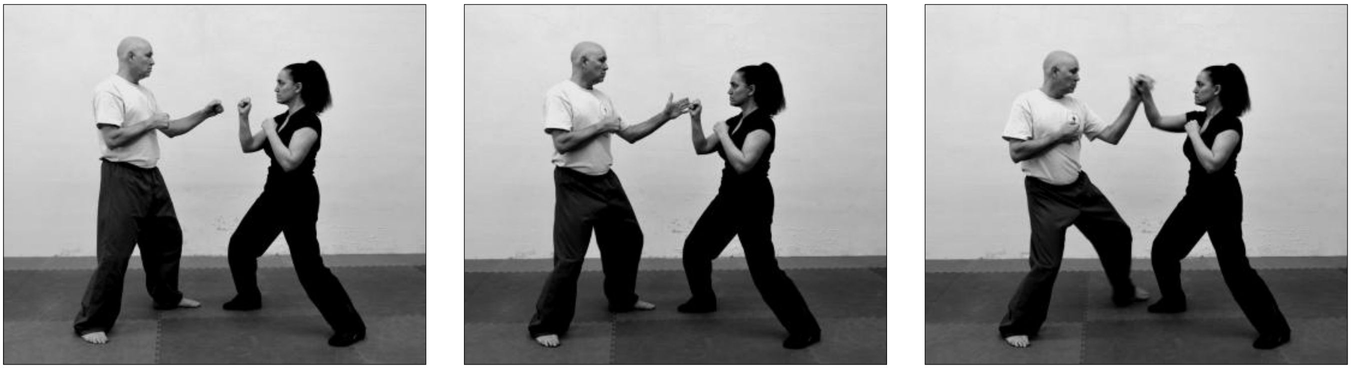
Tactical Form 5 uses a horizontal parry and a counter punch to the body



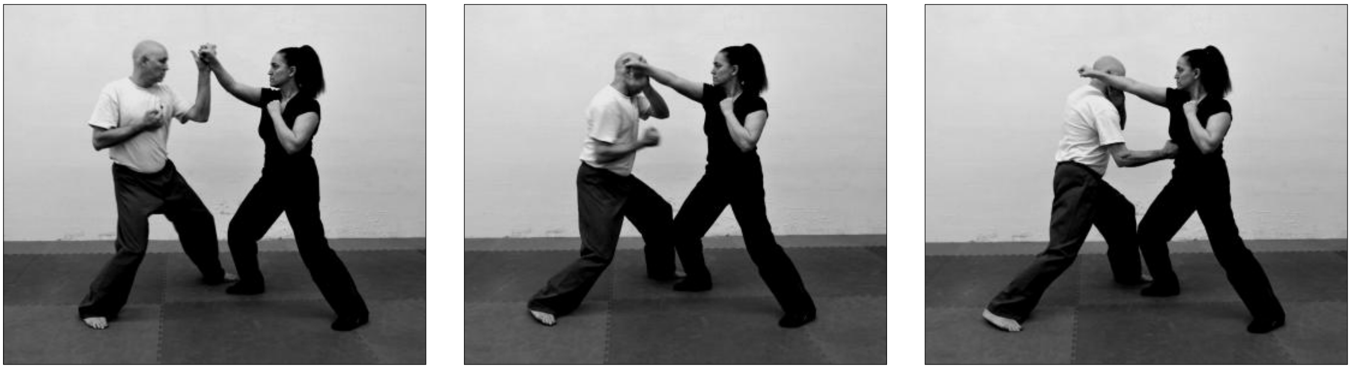
I step forward and execute a horizontal (sideways) parry.



As my parry completes I execute a rear hand punch to the midsection.

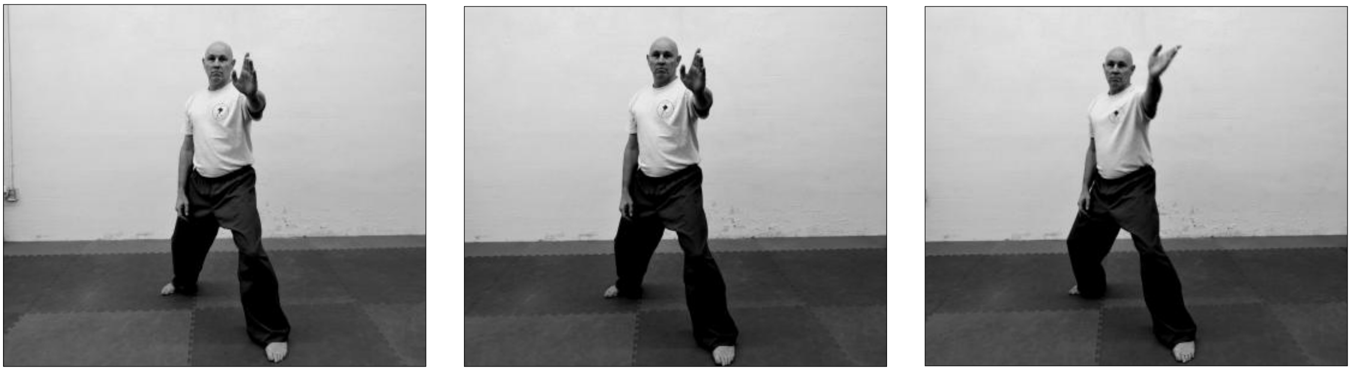


My partner strikes to my face with a straight punch. I do a horizontal parry.

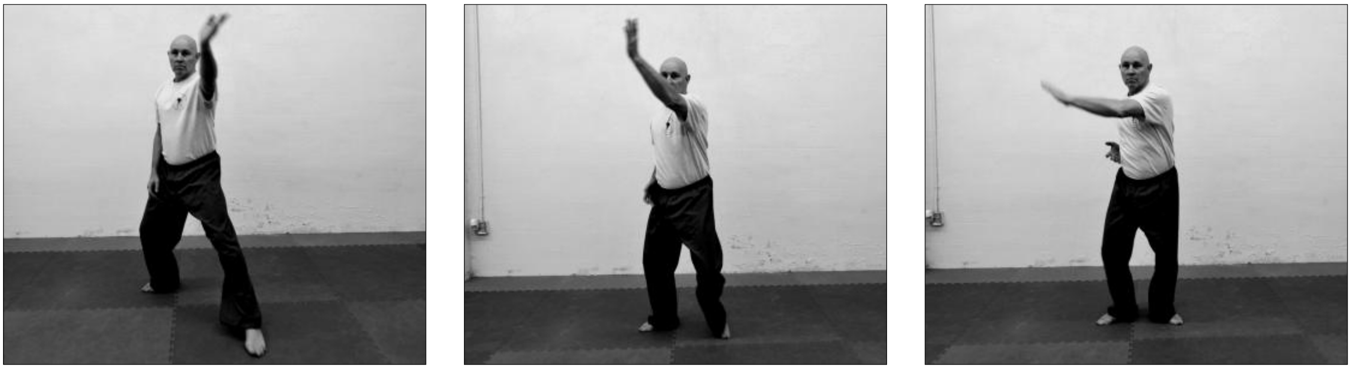


I step forward to an angle as I parry and counter strike to her midsection.

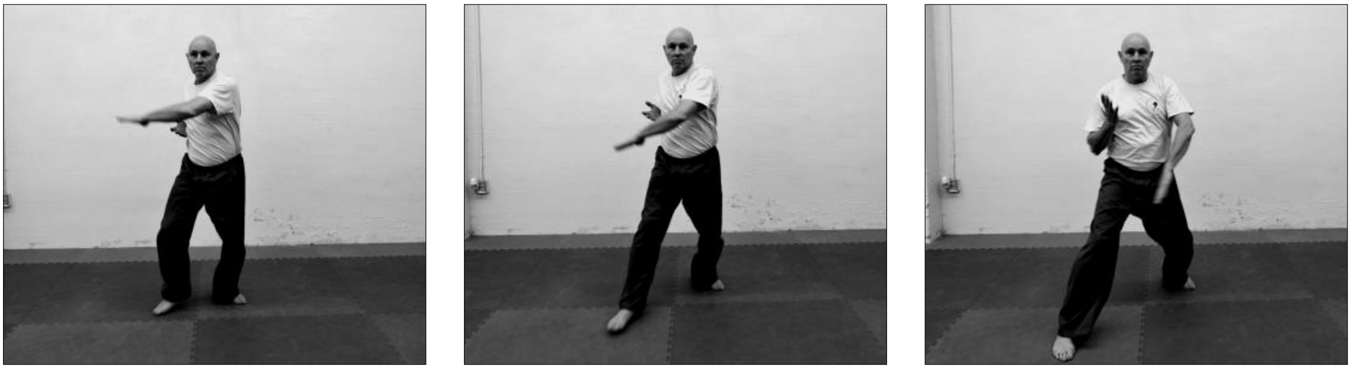
Tactical Form 6 is used for low punches and kicks.



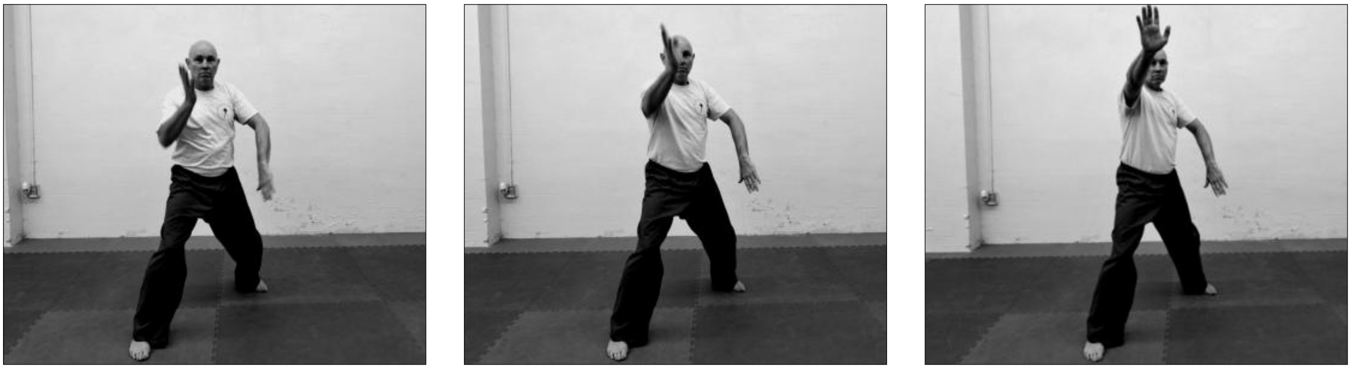
Circle your left arm across the front of your face.



Withdraw your left foot as your parrying hand begins to descend.

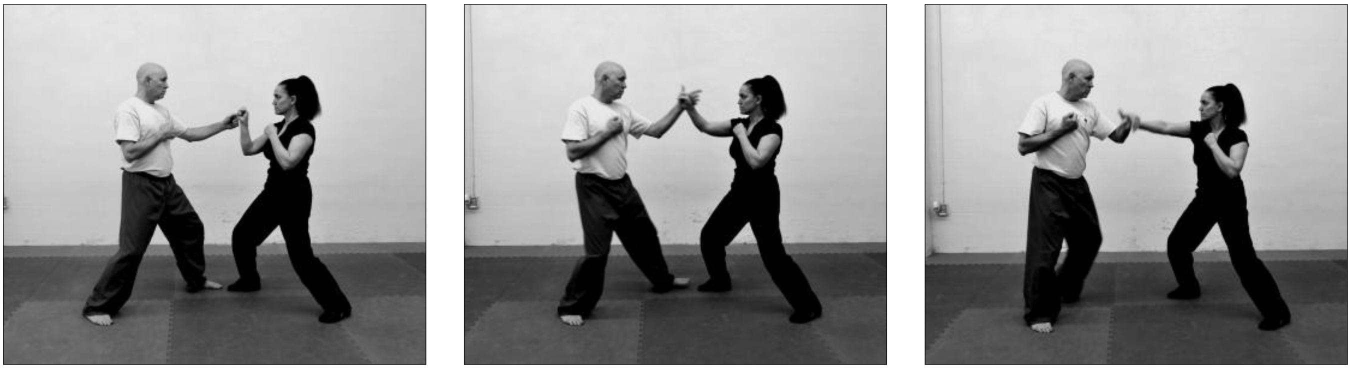


Sweep your arm down in front of your lower region and step forward with your right foot.

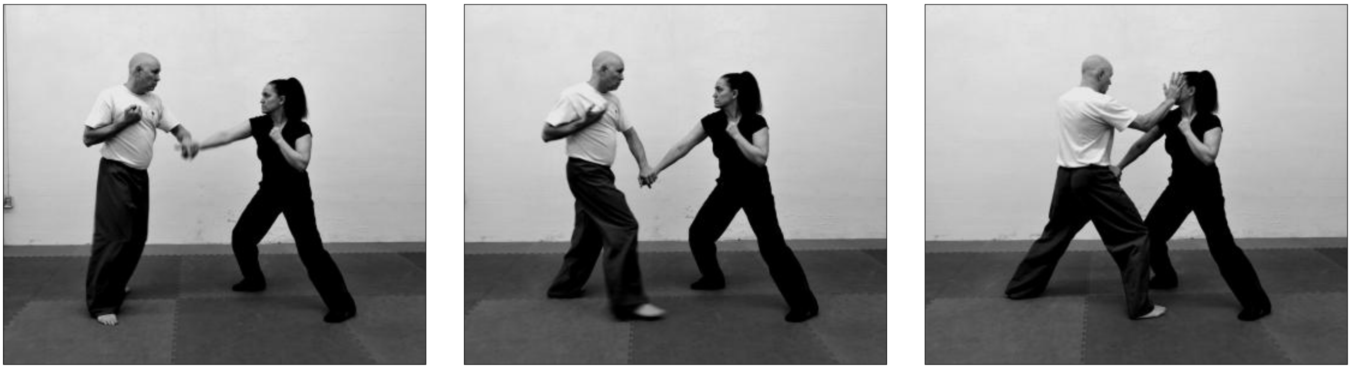


Strike with your palm punch as your right leg extends.

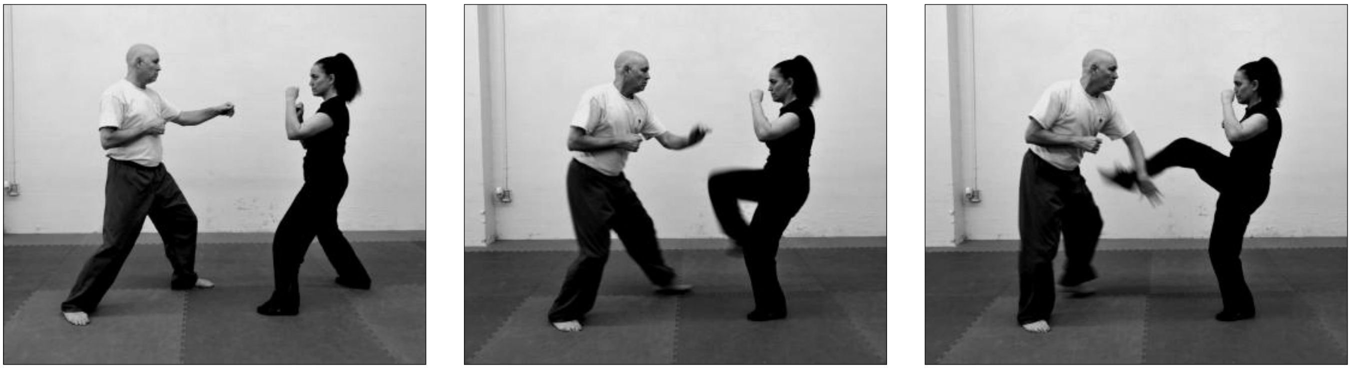
Tactical Form 6 applications.



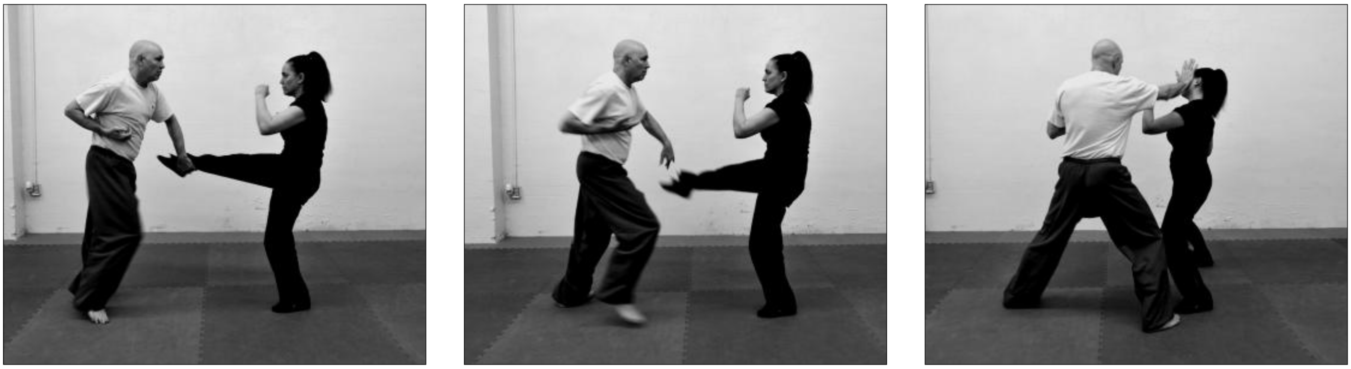
My partner strikes at my face. I withdraw my lead foot as I begin my parry.



I sweep her arm downward in a half-circle, step in with my rear foot and counter strike with a palm punch to the face.

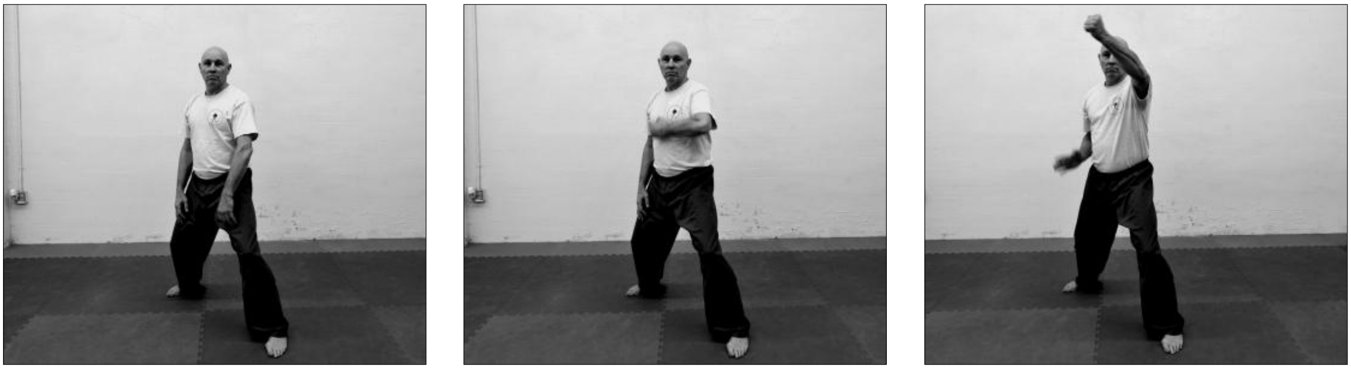


My partner kicks at me. I withdraw my lead foot to gain distance. I parry down in a half-circle to handle the kick.

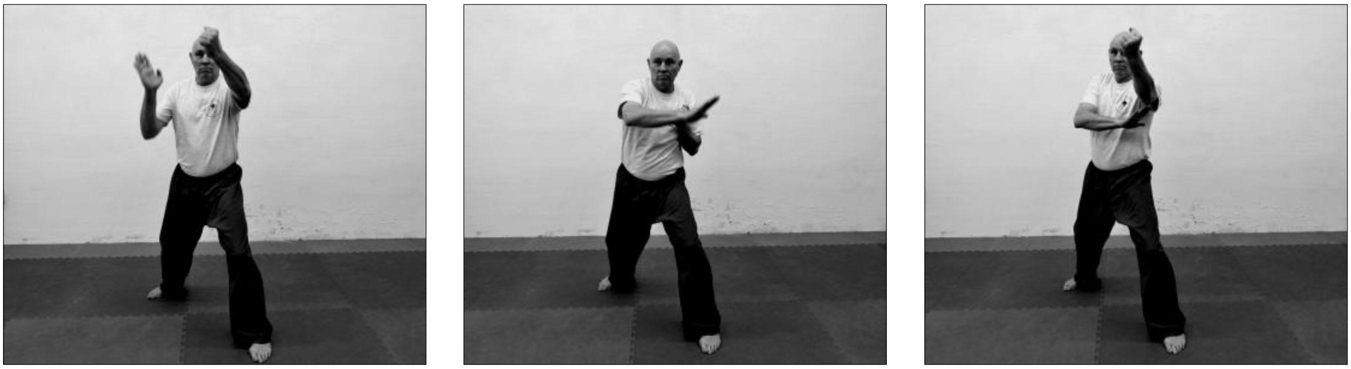


As I pull her kick off to the side, I step in with my rear leg and palm punch to her face.

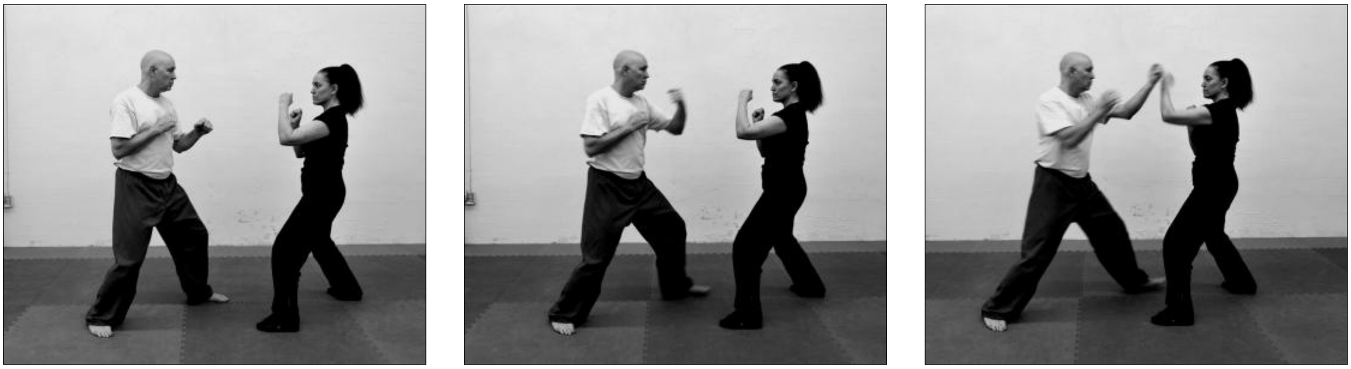
Tactical Form 7 is an offensive move that develops obstruction removal off of a back fist.



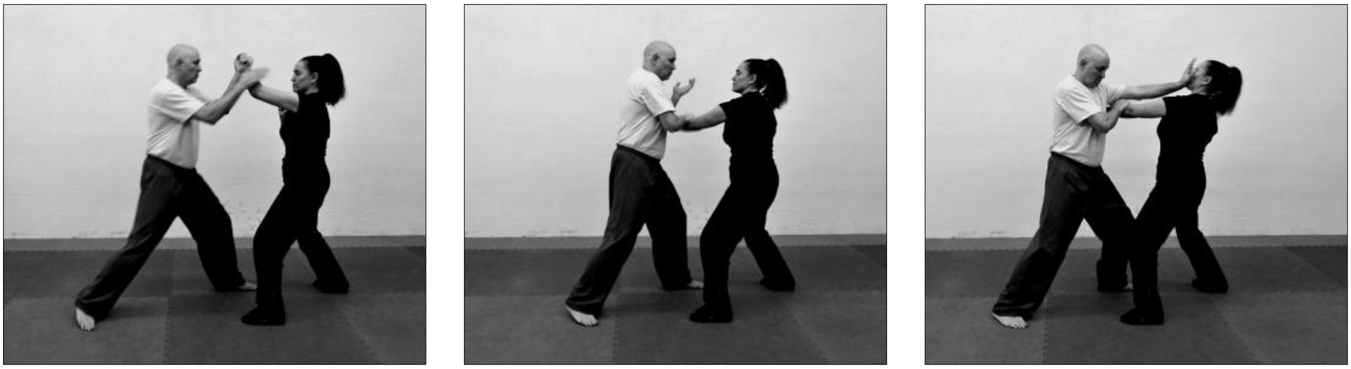
I backfist strike with my lead hand.



I follow up with a 15 minute parry with my rear hand and then up punch with my lead hand.

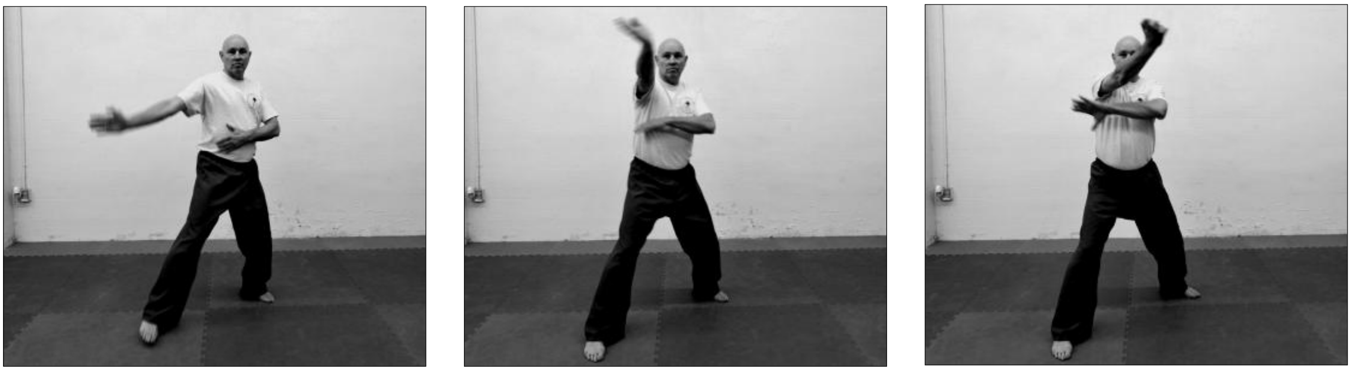


In application, my partner stops my lead hand backfist strike. She creates an obstruction.

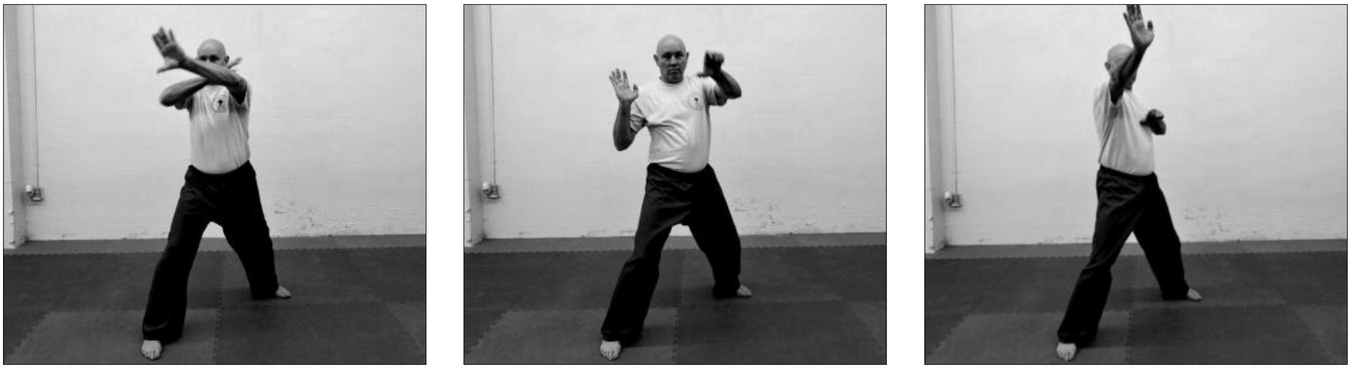


I use my rear hand to trap down her lead arm and continue to strike forward. It doesn't matter if it’s a palm or fist strike.

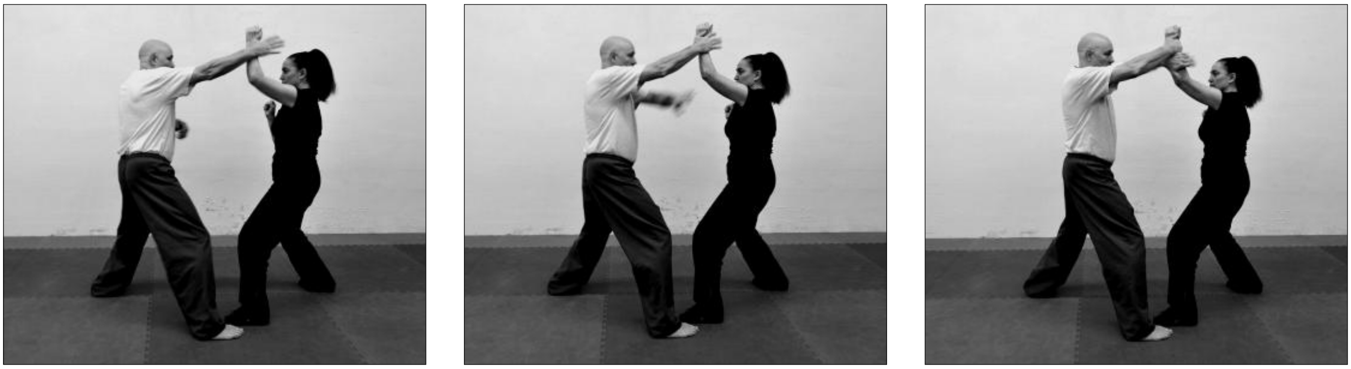
Tactical Form 8 is an offensive move that develops obstruction removal off of a palm hook.



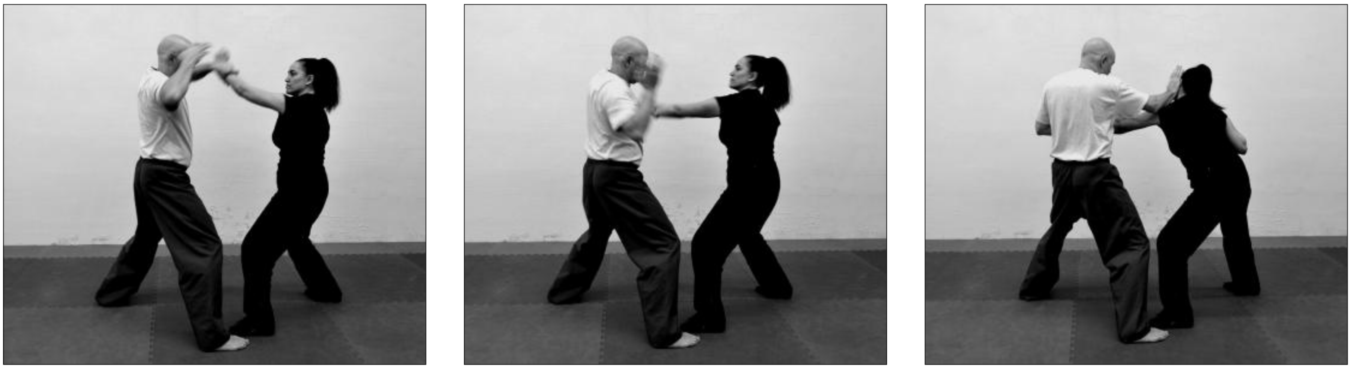
Circle your right arm across the front of your face. Your left hand is under your right arm.



Your left hand sweeps outward. Follow up with a right palm punch to face height.



I do a circular palm punch at my partner. She blocks it. I reach under my punch to trap her arm.



I pull her arm down to clear a path to the target.. I follow up palm punch with my lead hand.

Level 3 – Basic Empty Hand – Senior Orange Belt

Straight Punch
Palm Punch
Back fist
Front kick
Round kick
Side kick
Tactical Forms 1-8

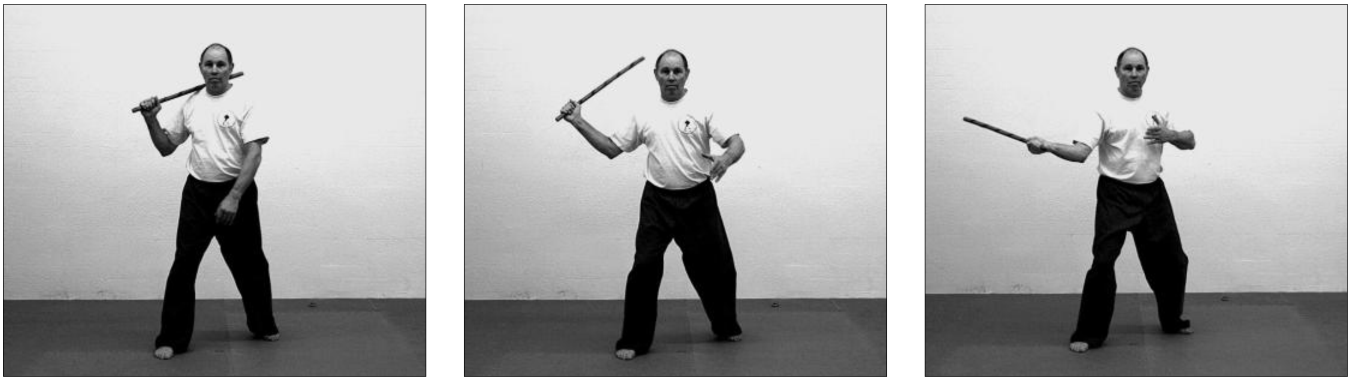
Photos from the past...

Teaching an empty hand throwing technique in Germany, 2007. This picture was taken at the DAV training camp commemorating the 50th anniversary of the founding of Modern Arnis.

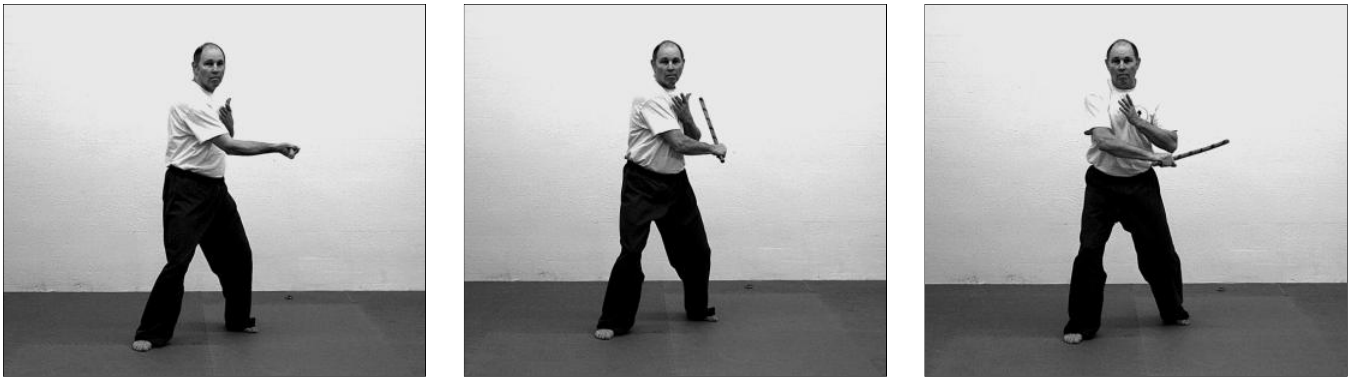
Blue Belt

Now that you have learned the various basics it is time to dig into the classical styles of arnis. The classical styles are more styles of movement and striking as opposed to the common use of the word “style” in America. A style is commonly used to denote a system of teaching with various emphasis points and so forth. A classical style in Filipino Martial Arts is a way of doing something based on how the stick is moved. The various striking styles are used independently from the numerical system of striking. You will see what I mean as I delineate the ones taught at this level. One of the key attributes you learn in the MA80 System Arnis/Eskrima come from the classical styles - the Flow.

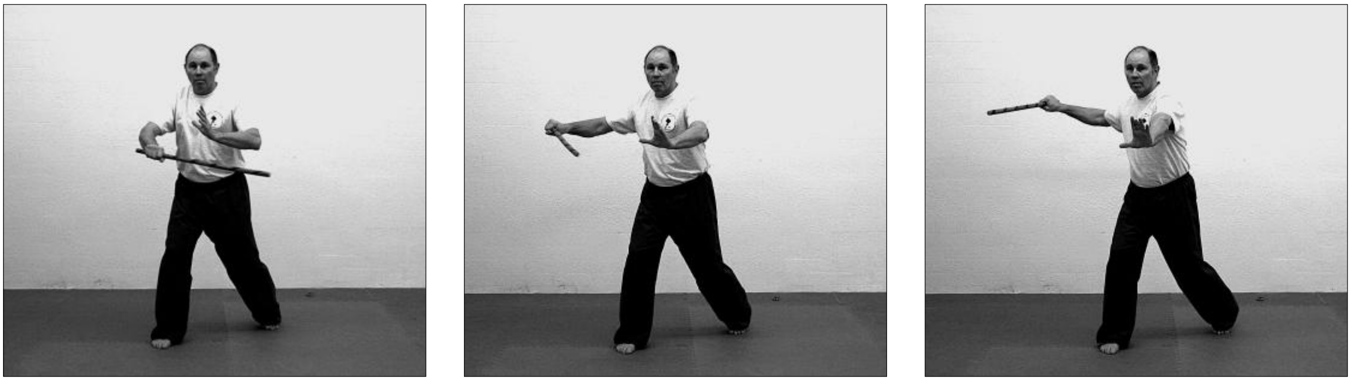
The first of the classical styles I learned from Prof. Remy was the **Banda y Banda** (side by side). This style is characterized by a flowing side to side stroking action of the cane, much like a cutting action. Note: a good many of the classical styles came from the edged weapon such as the bolo.



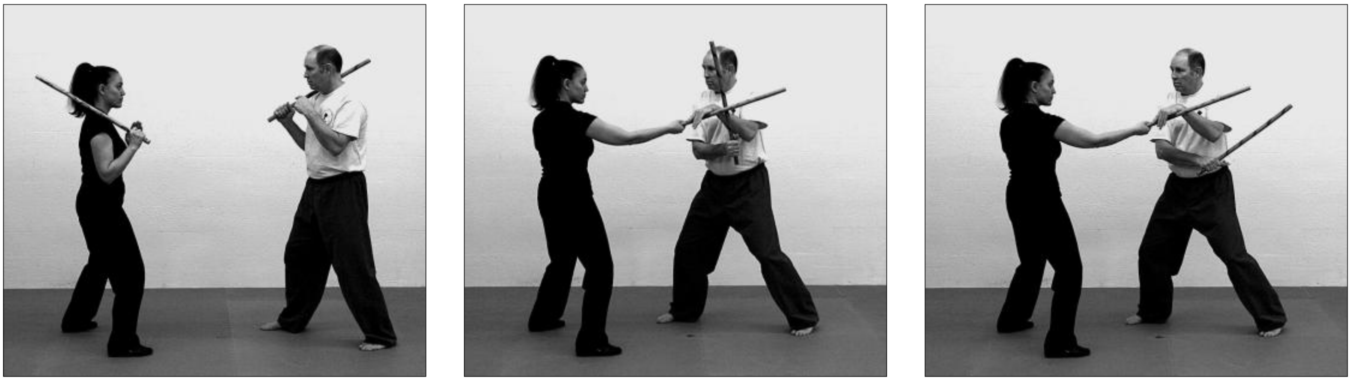
Cutting in a horizontal fashion for the Banda y Banda. Your palm is up facing when forehand cutting.



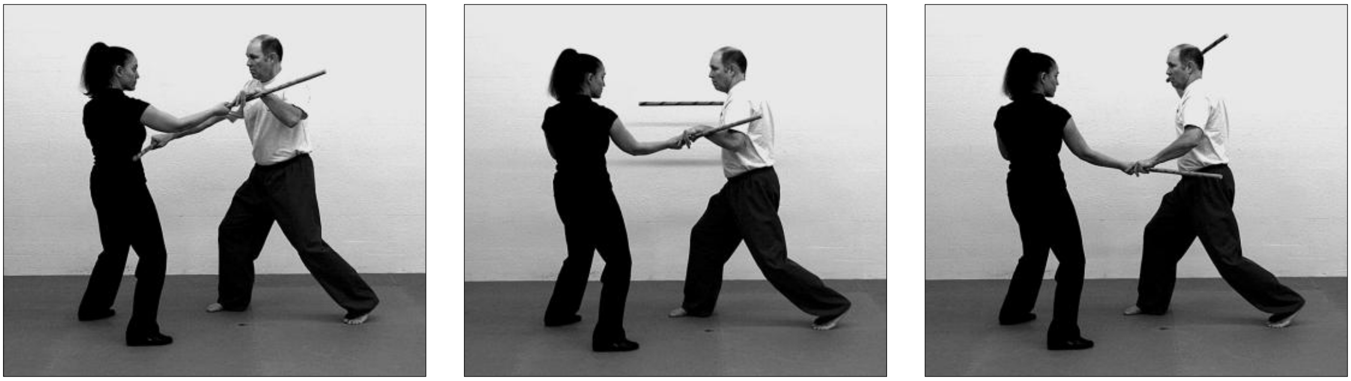
Your palm faces down when back hand cutting. Your check hand reaches forward on the back hand cut.



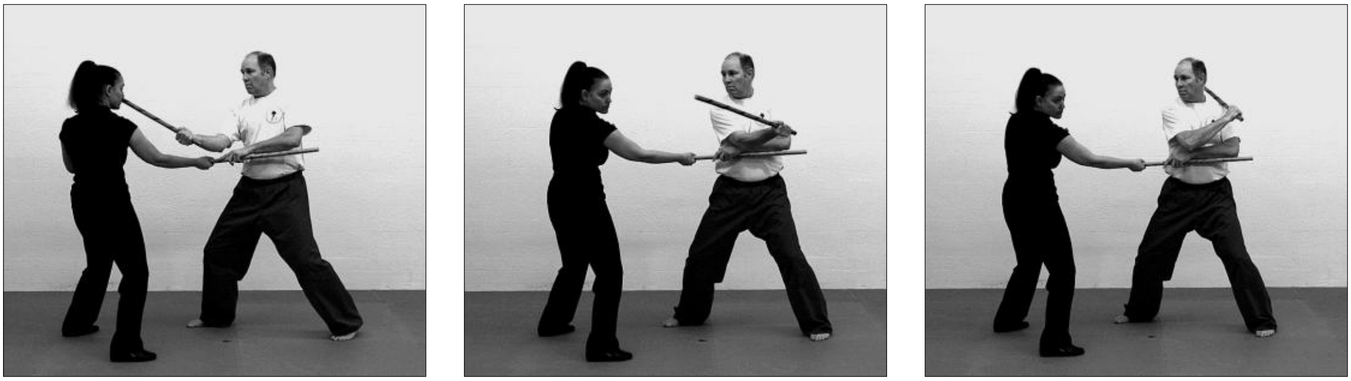
Banda y Banda block and counter application.



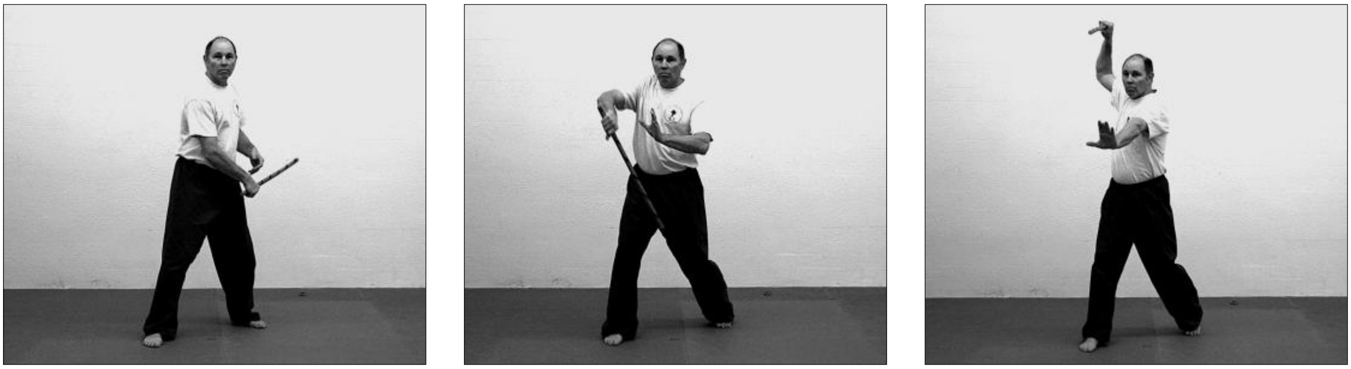
My partner strikes at me with a number 3 strike. I block and cross check and clip her cane (finger curl, not grab).



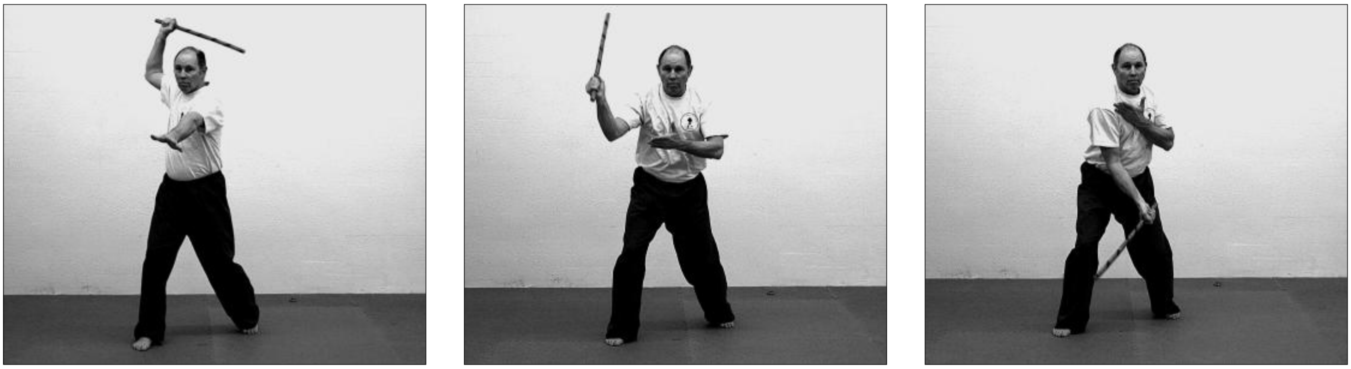
I return strike with a horizontal back hand strike to the ribs and forehand strike to the head.

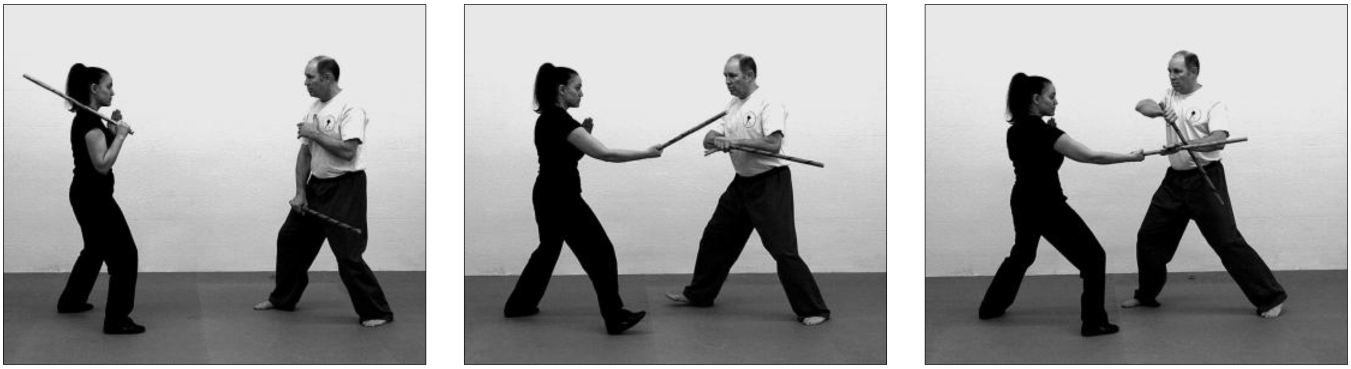


Rompida is the vertical application of the back and forth slashing action of the Banda y Banda. The up and down motions can be used either as blocking or striking actions.

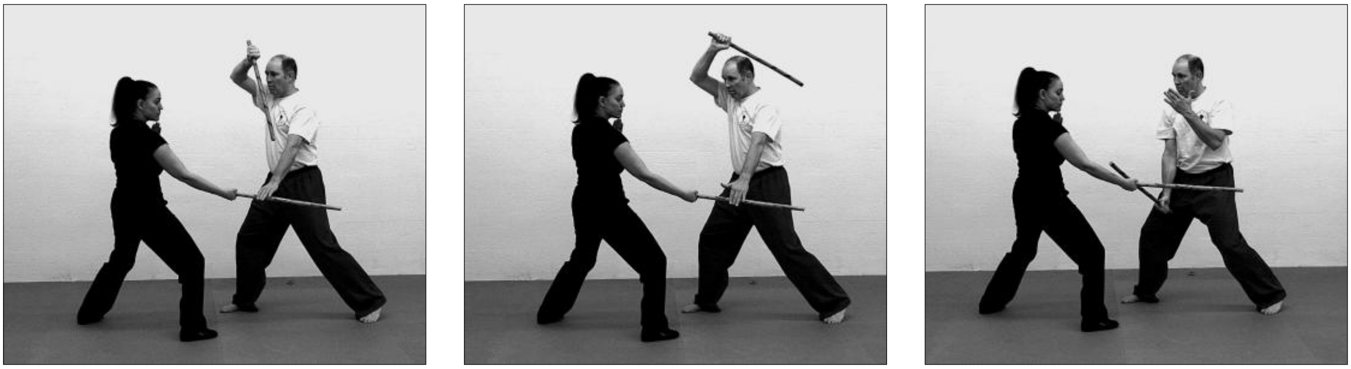


You back hand cut upwards (vertically) and then return with a downward cut for the Rompida.

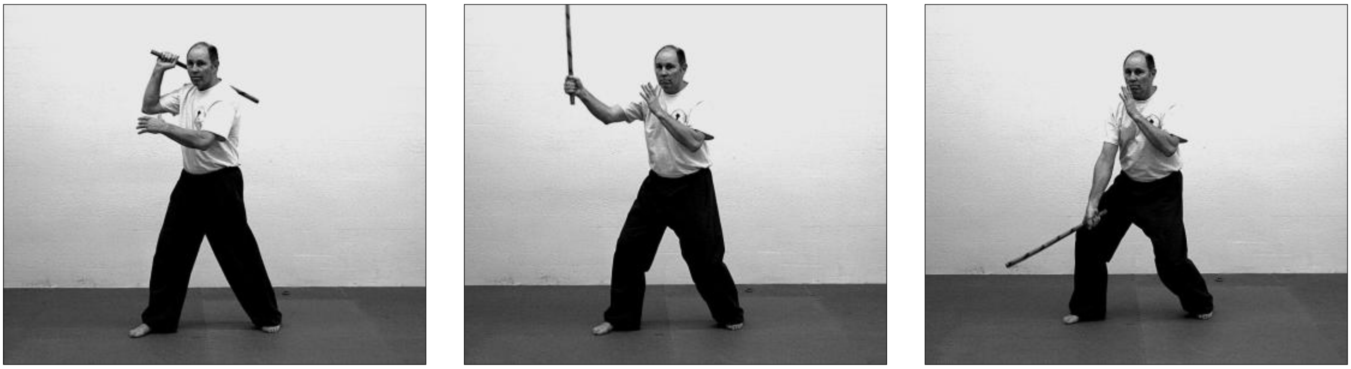




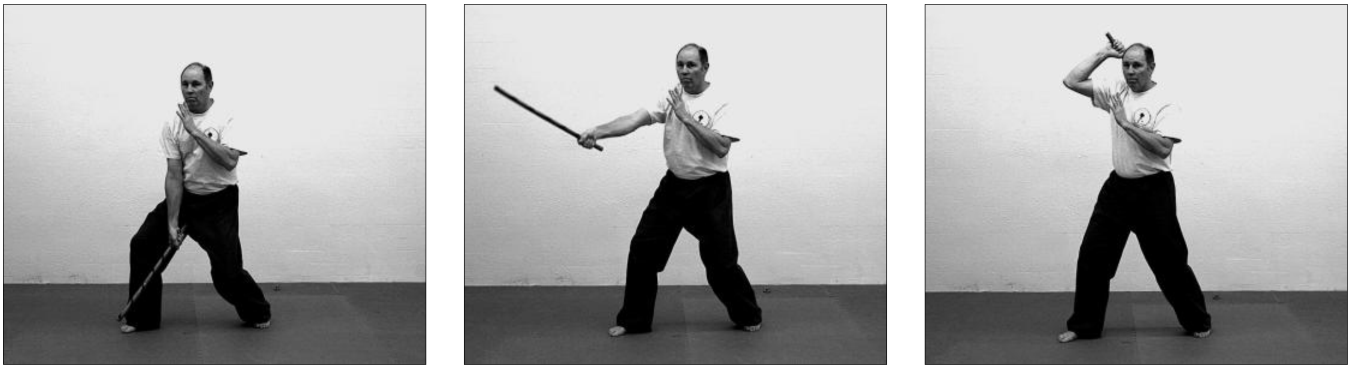
I block my partner's number 3 strike with the upward cut and counter with the downward stroke of my cane.

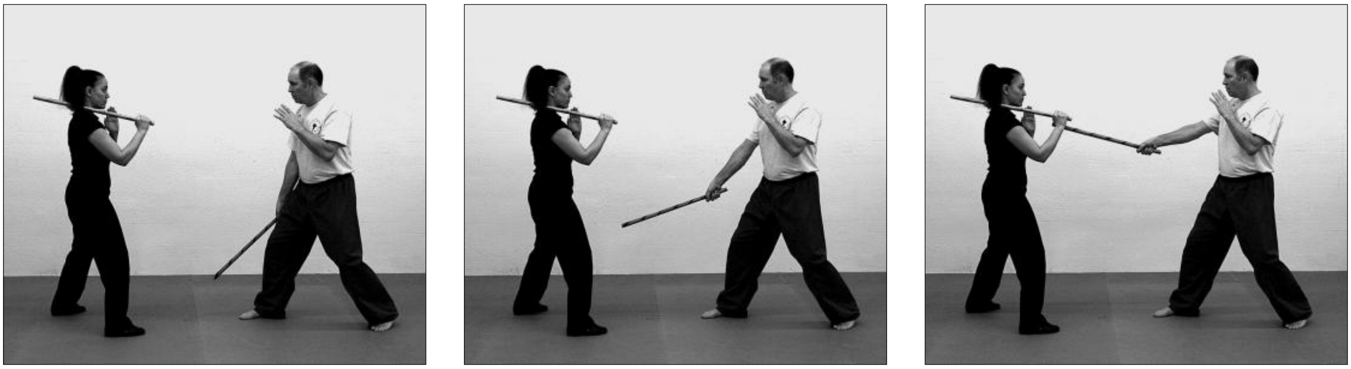


Up & Down is a straight armed vertical striking pattern. Whereas the Rompida comes from a slashing action, Up & Down is strictly an impact action.

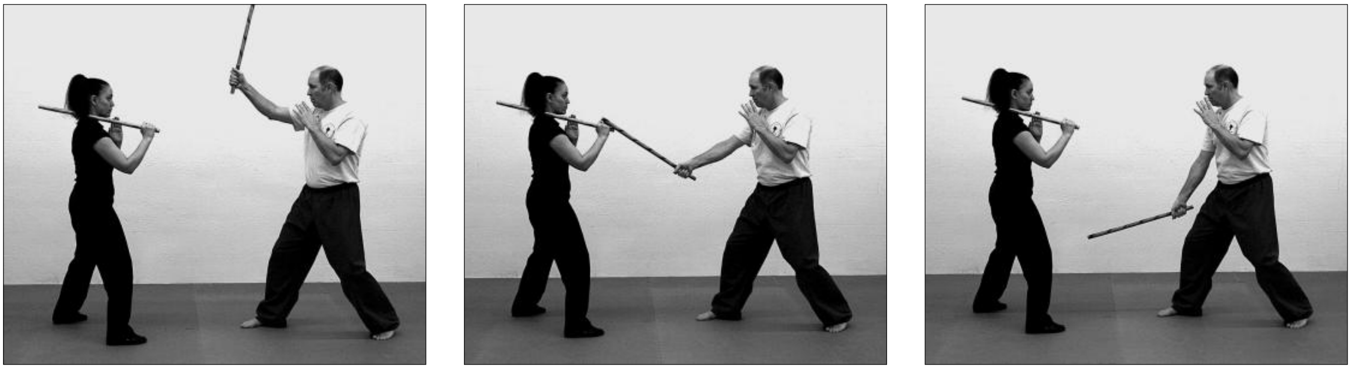


In Up & Down, the hand position never changes. You hold the cane with your thumb facing upward.

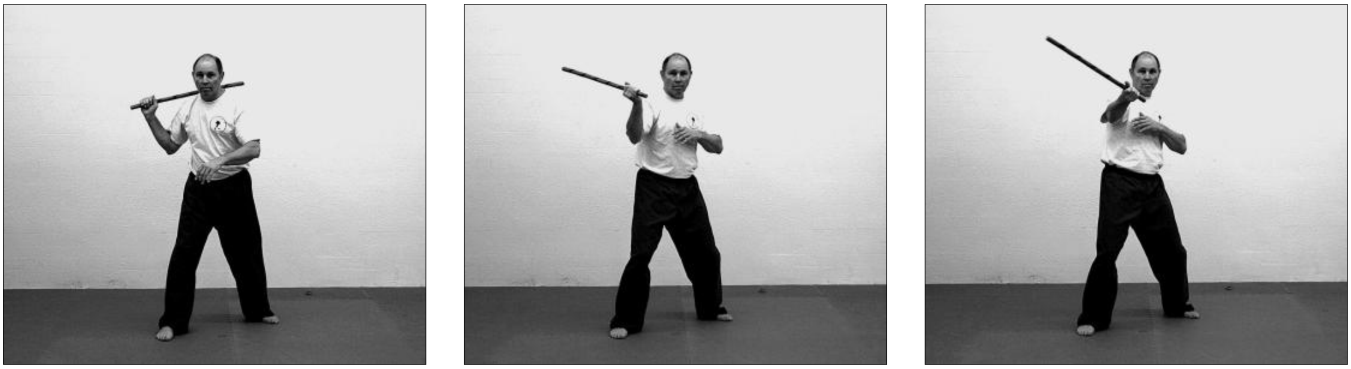




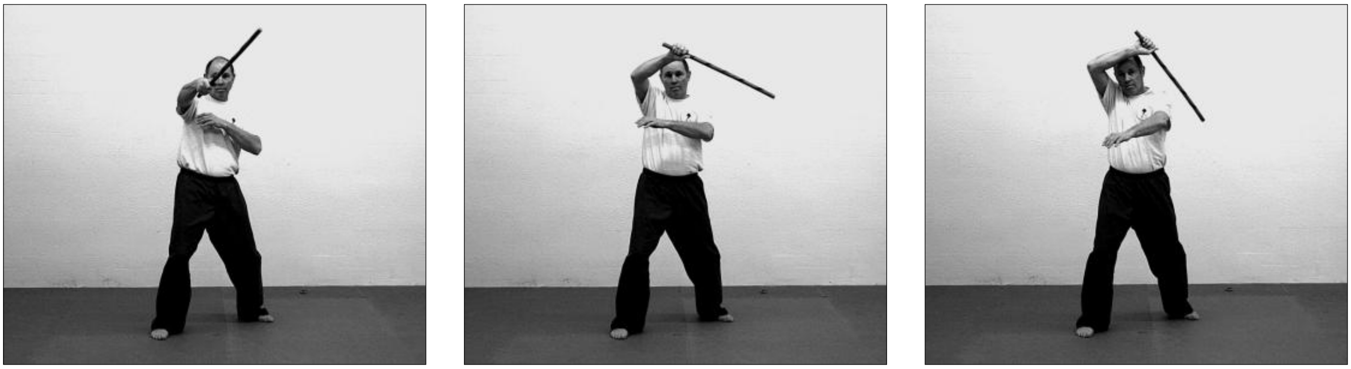
Up & Down is a direct assault on your partner’s cane hand.



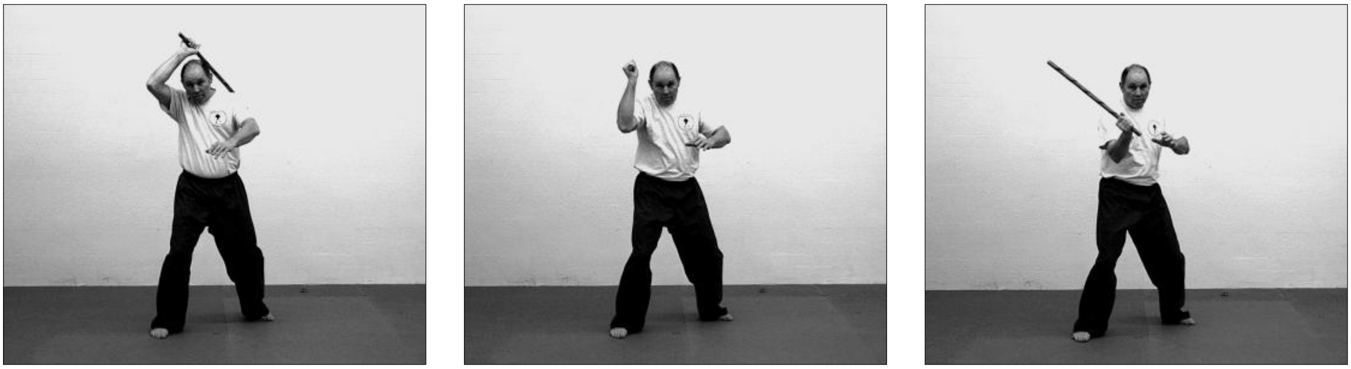
Double Zero is where you strike (example: number 1) and follow through in a full circle and strike in the same direction again. It is usually done with strikes number 1, 2, 8 and 9.



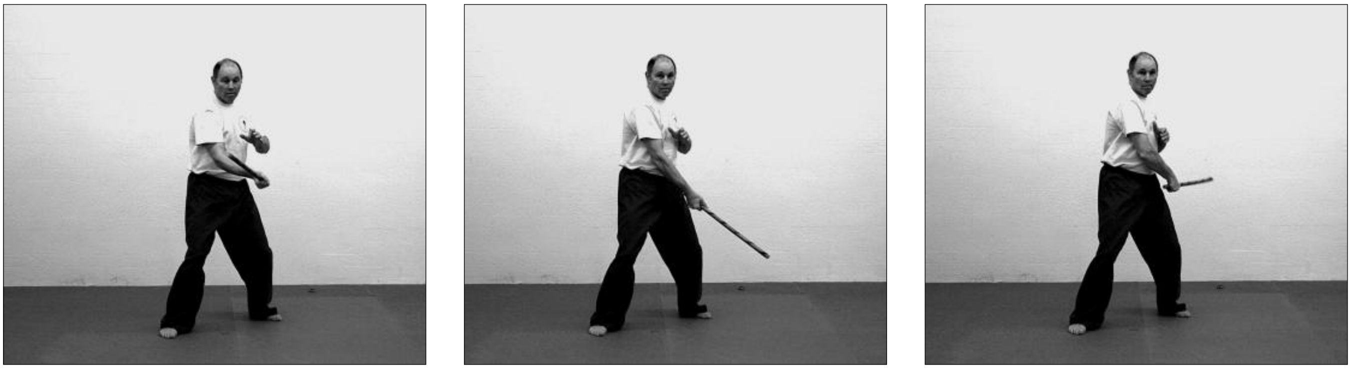
I start off with a number 1 strike.



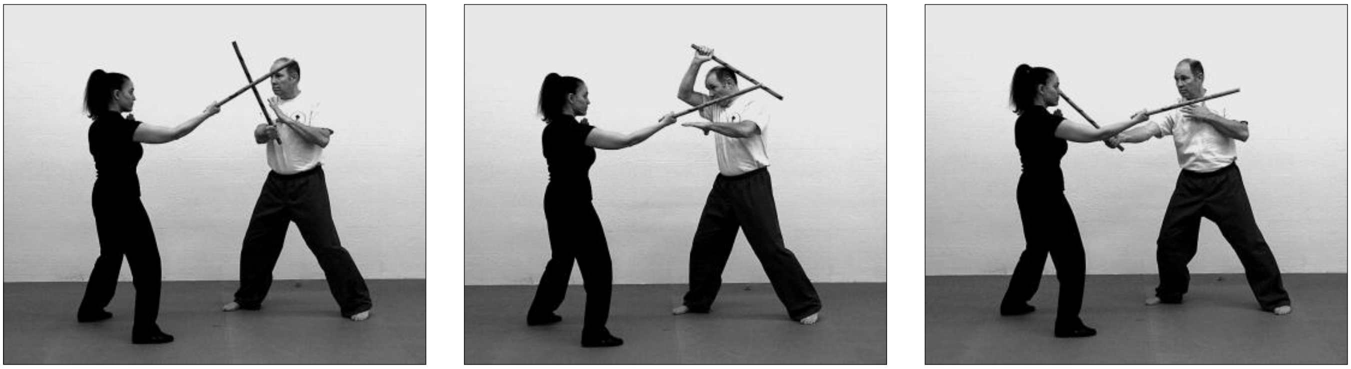
Instead of stopping my strike, I roll my wrist so that I can loop my cane over my head.



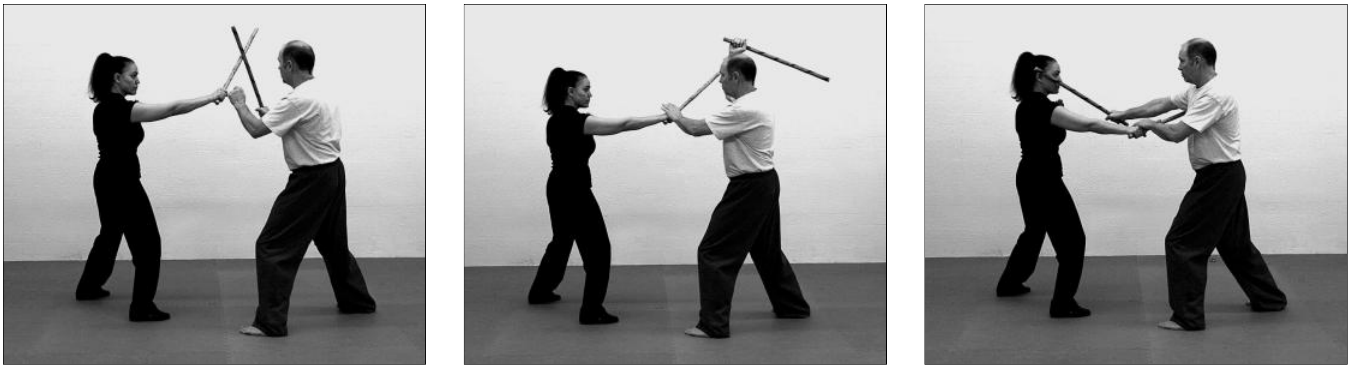
The looping sets me up for my follow up strike from the same direction.



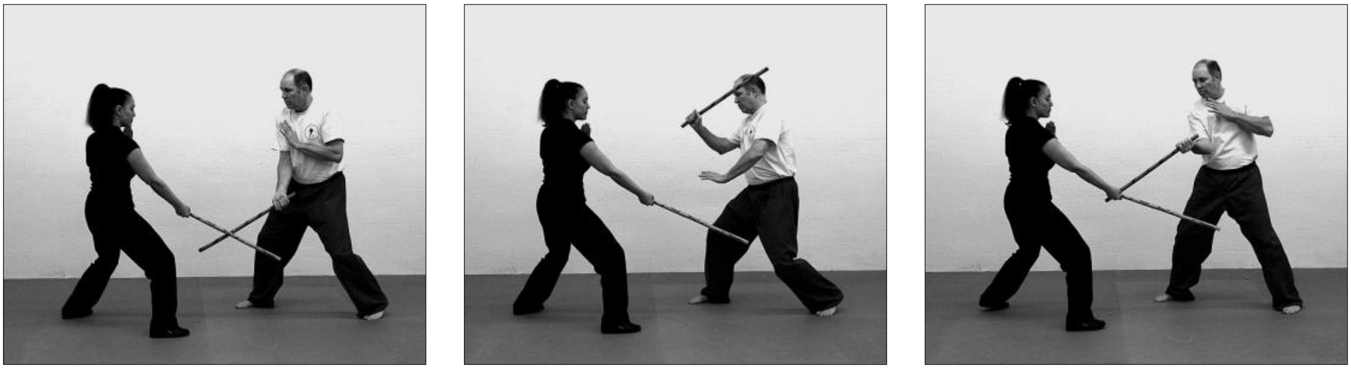
Application of Double Zero. After you block you circle over your head for the high strikes and you circle in front of you with the low strikes.



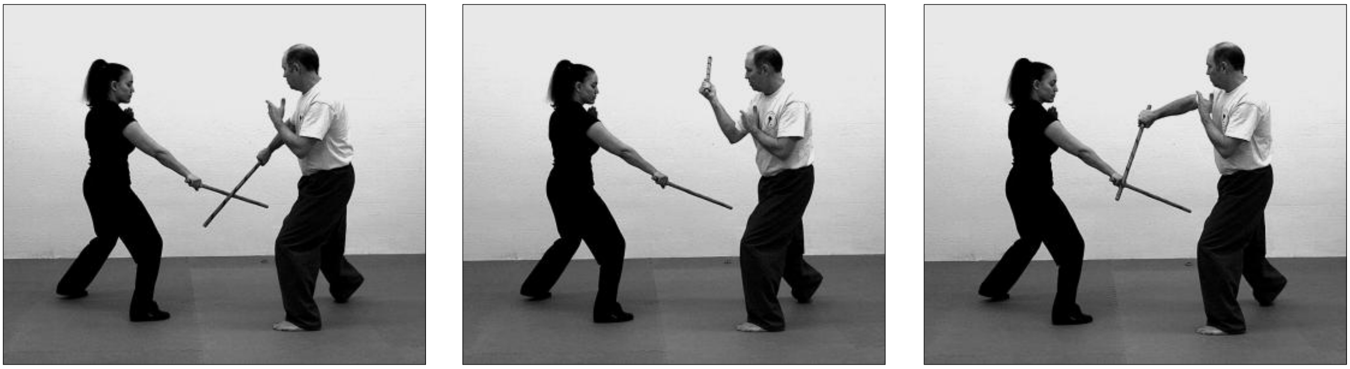
I block her number 1 strike, loop over my head and counter strike with a number 1 strike.



I block her number 2 strike, loop over my head and counter strike with a number 2 strike.

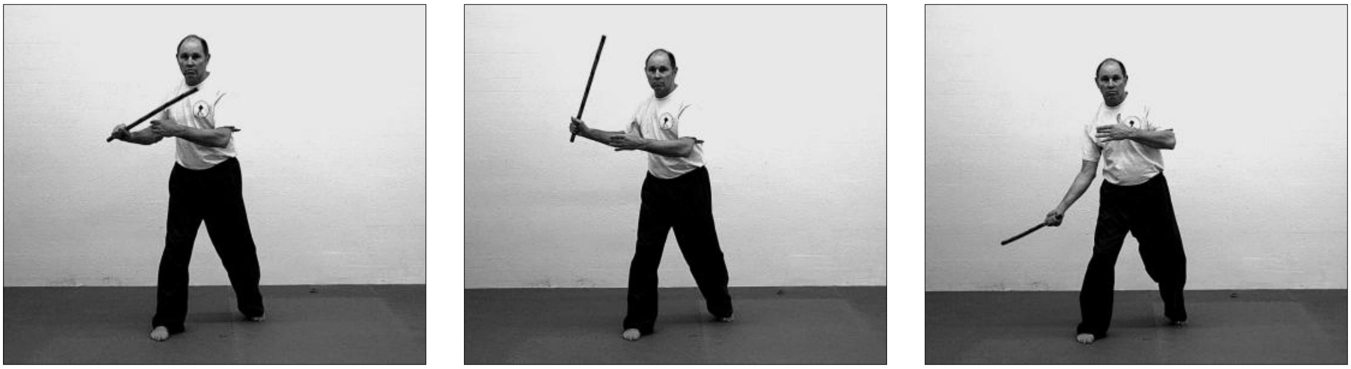


I block her number 9 strike, loop over my head and counter strike with a number 9 strike to her wrist.

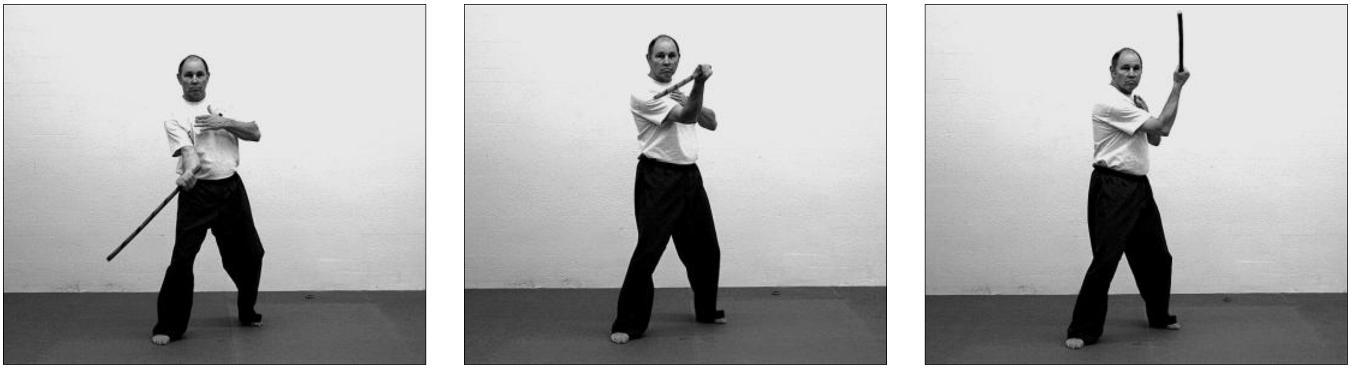


I block her number 8 strike, loop over my head and counter strike with a number 8 strike to her wrist.

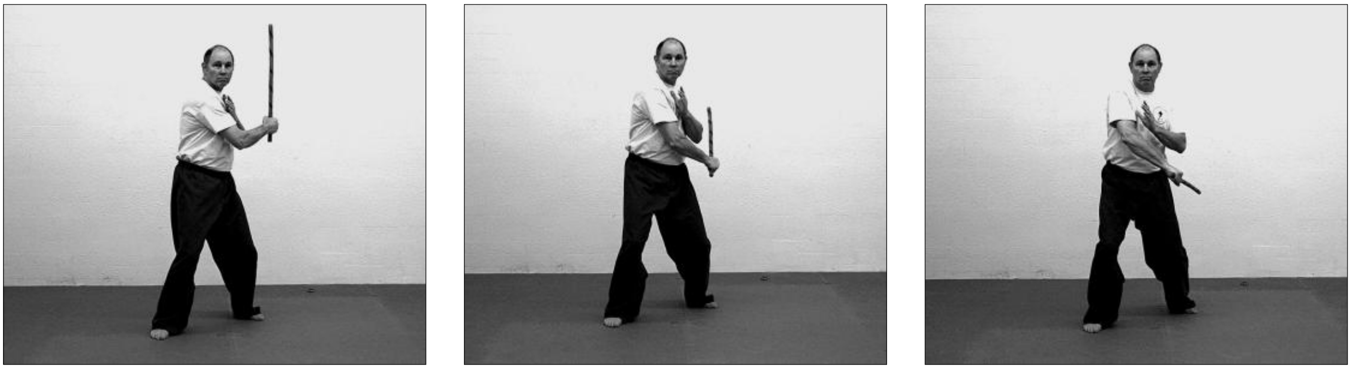
Figure 8 is an upward slashing pattern of your cane in an X pattern.



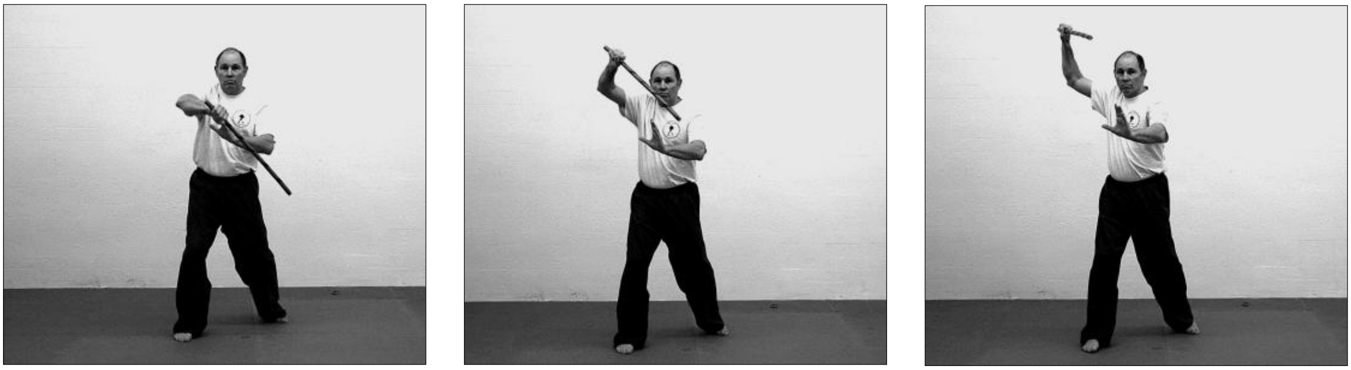
I swing upwards from the outside of my body, crossing in front of it with my cane in a slashing motion.



As I reach the height of my head I flip the cane over...

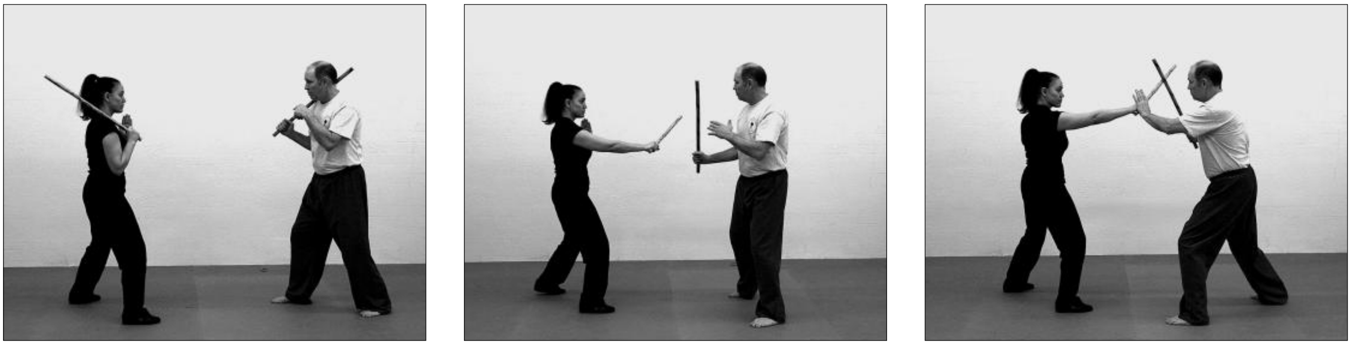


...drop it down to the other side of my body and do a back hand slash up and across my body.

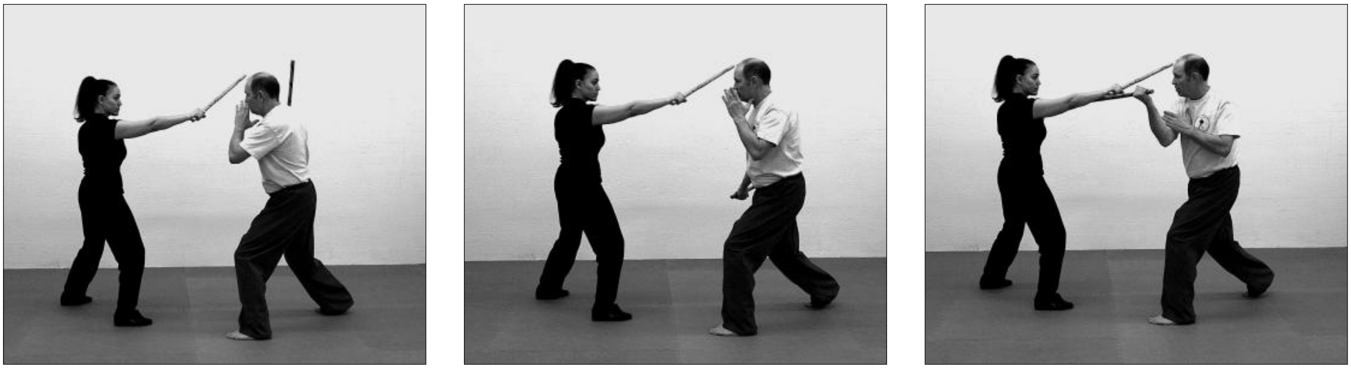


My check hand goes forward when I do the back hand up slash.

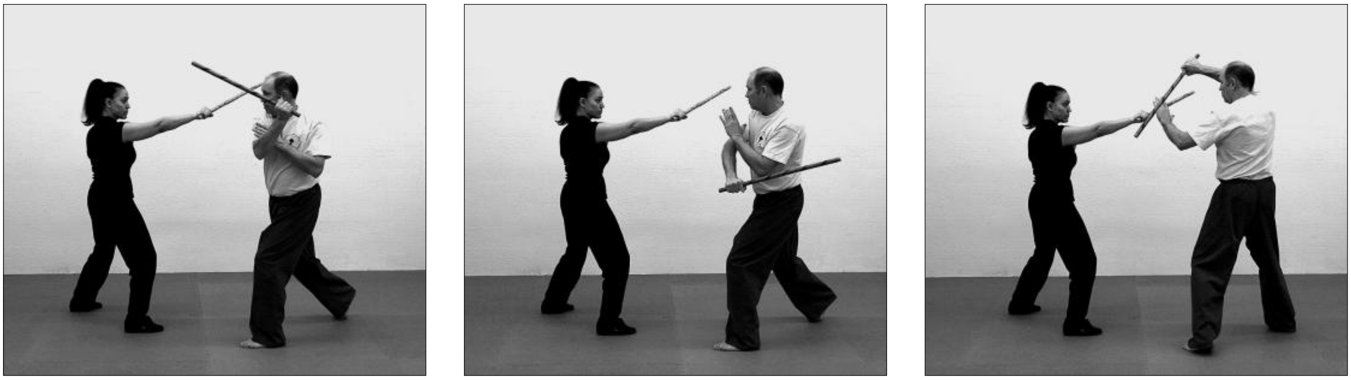
Application of Figure 8. You can use the first “loop” of your action to block and the second one to counter or use both “loops” as your striking action.



My partner strikes at me with a number 4 strike. I angle step to my left and block her strike.

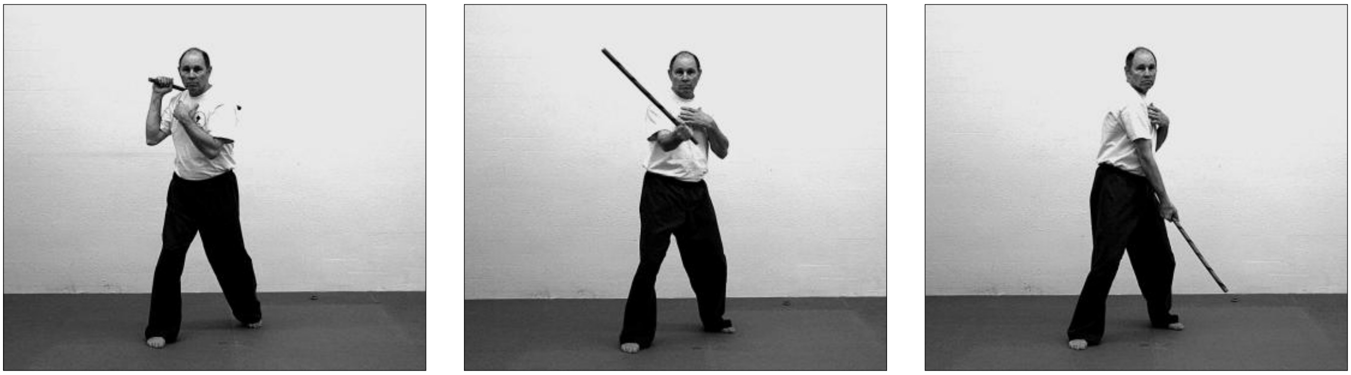


Flowing right from the block I swing my cane to my right side and cut upward to her cane hand for the counter.

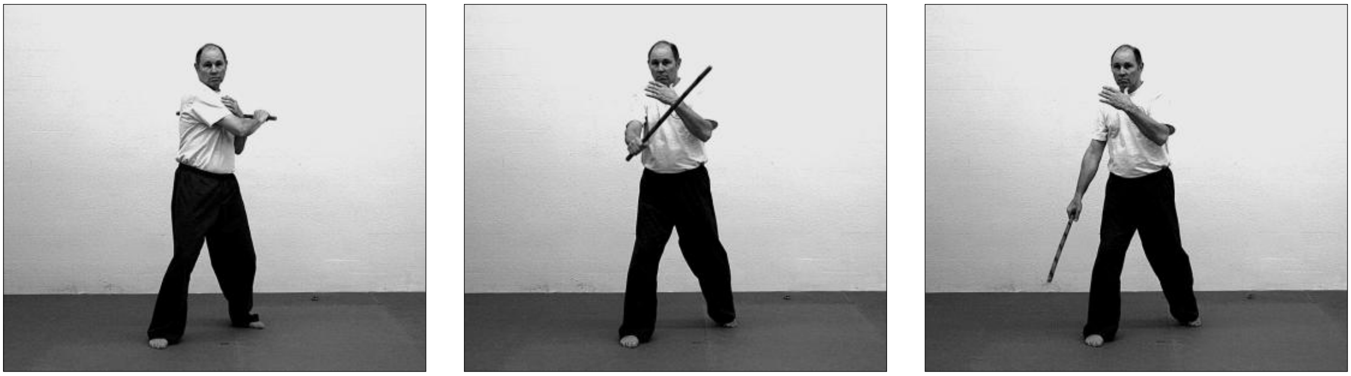


If I miss my first counter strike I follow up with the upward back hand stroke of my cane to her cane hand.

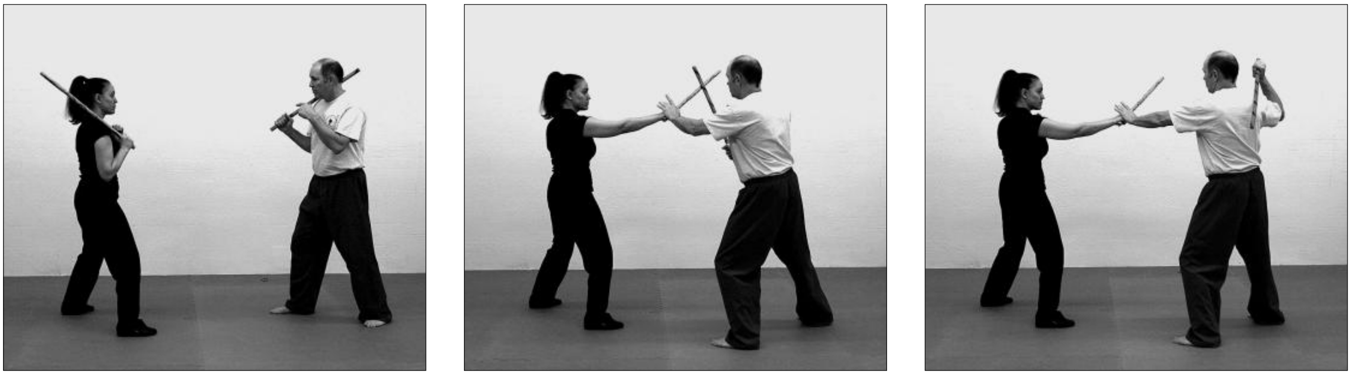
Reverse Figure 8 is a downward slashing pattern of your cane in an X pattern.



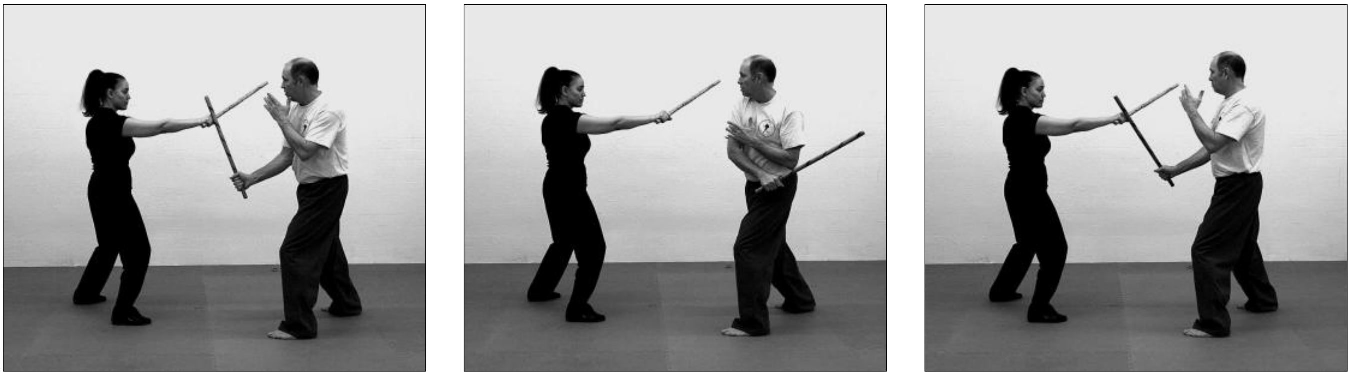
Reverse Figure 8 is done in the opposite direction of the standard Figure 8. You do a series of forehand and back hand...



...downward diagonal strikes.

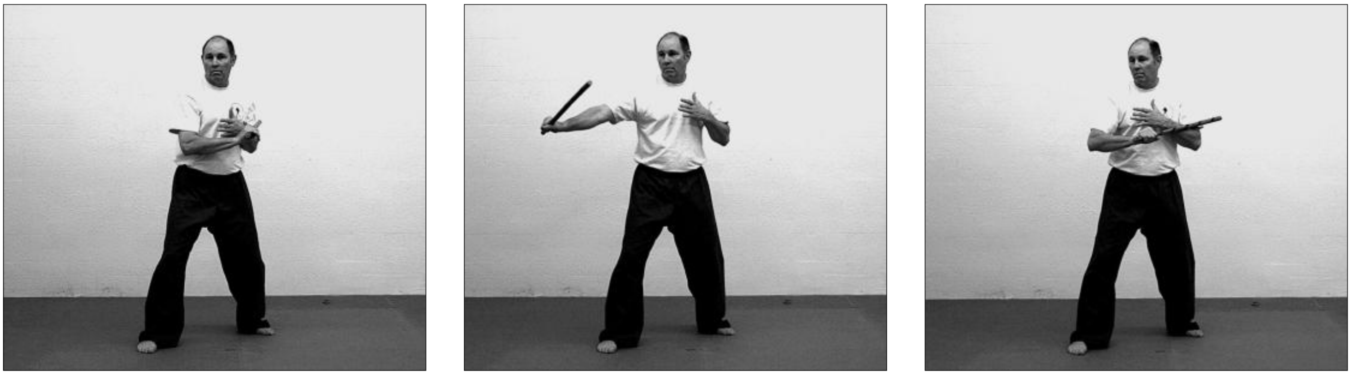


My partner strikes at me with a number 2 strike. I angle step and block.

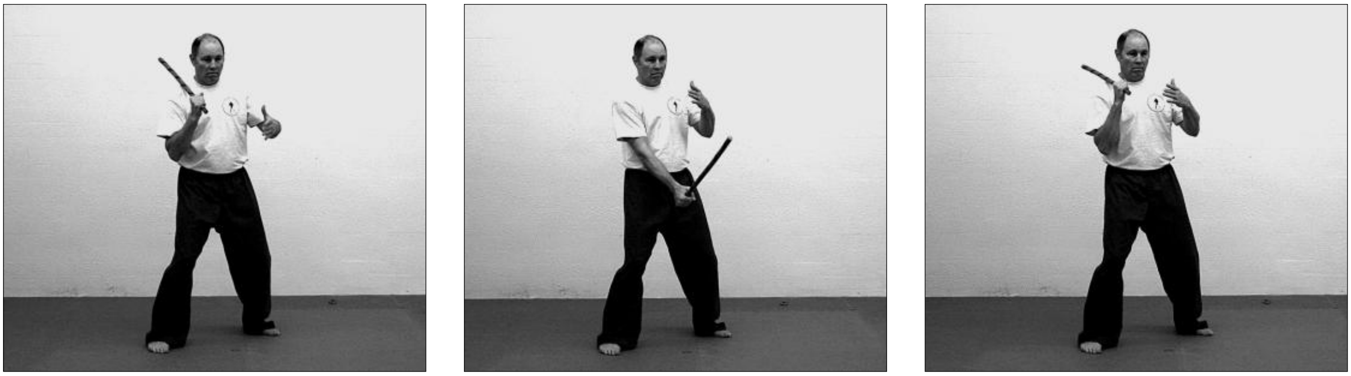


I follow through and execute the Reverse Figure 8 on her cane hand.

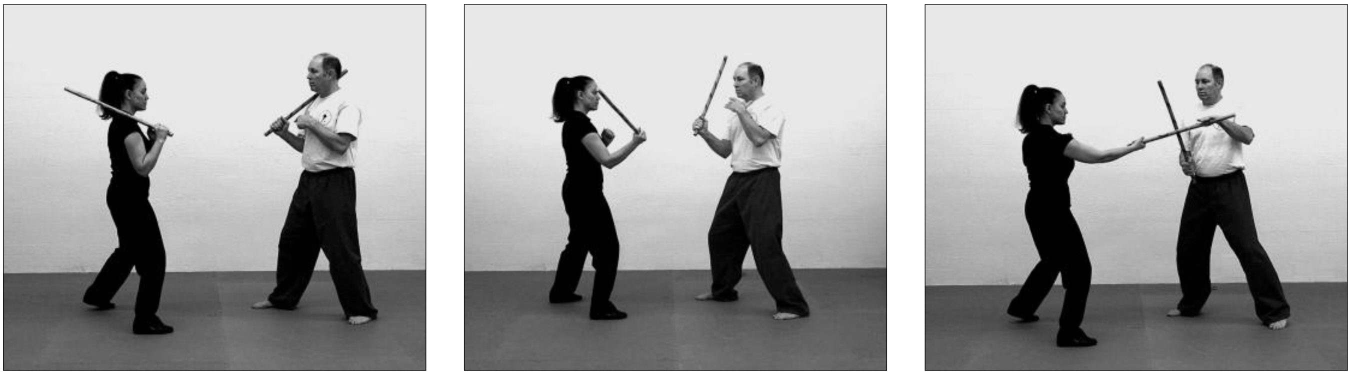
The Rap (wetik) is a speed strike delivered in a snapping, rather than slamming action.



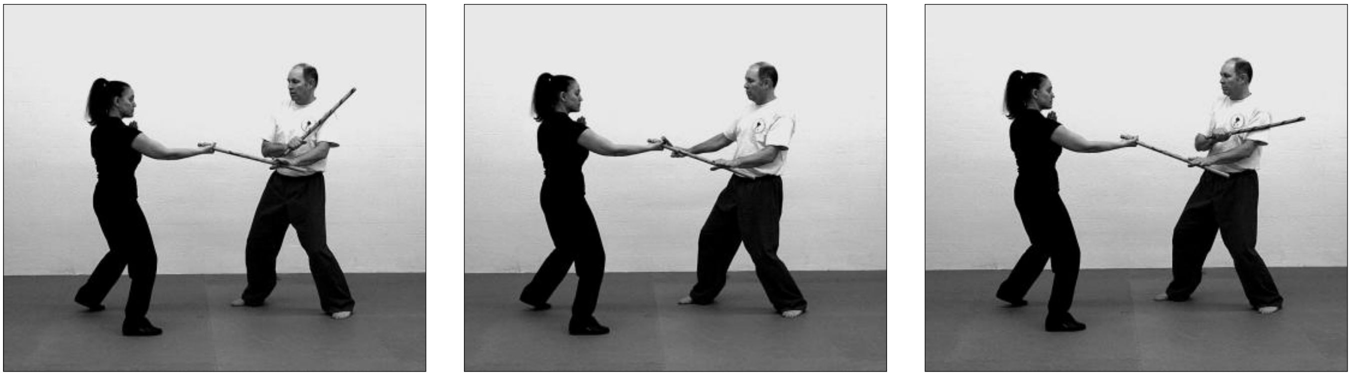
Back hand rap.



Forehand rap.

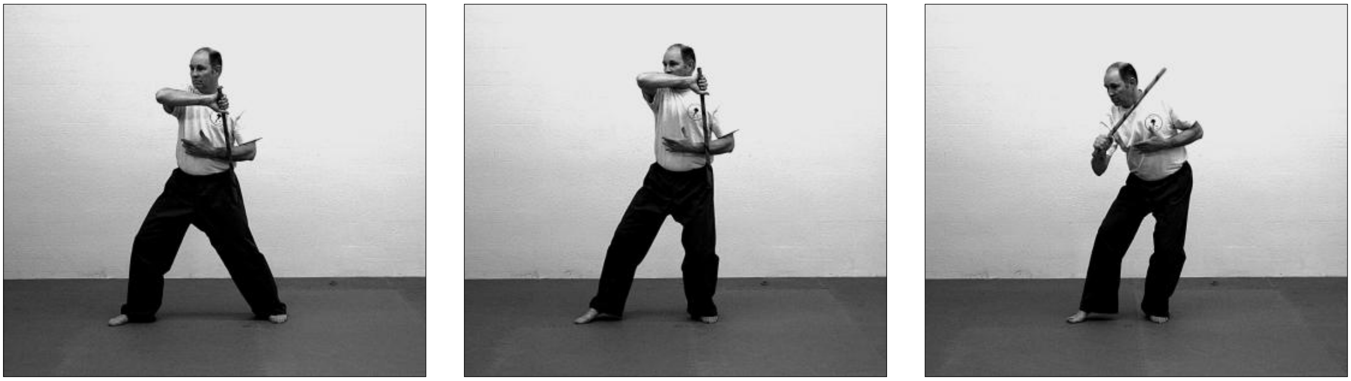


My partner strikes at me with a number 1 strike. I block her strike and check her cane.

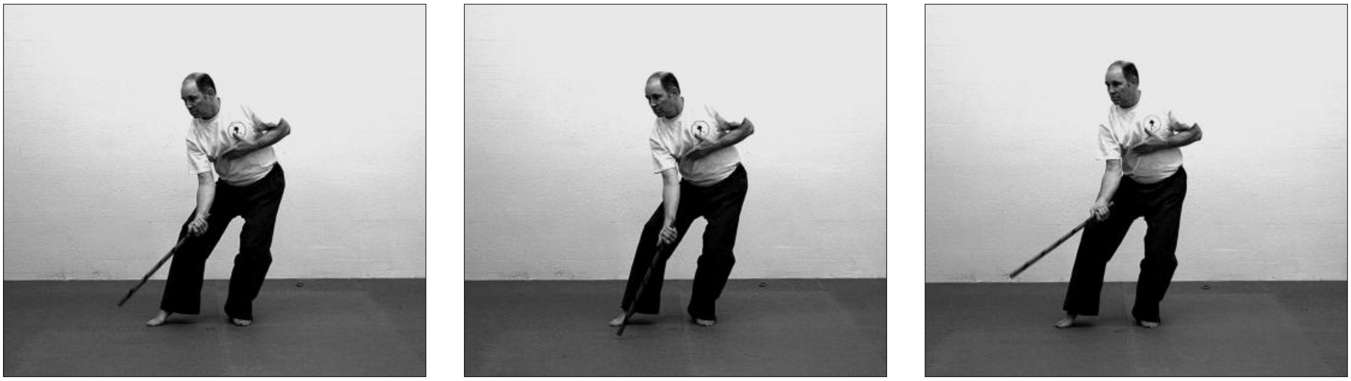


I drop her cane down and counter strike with The Rap.

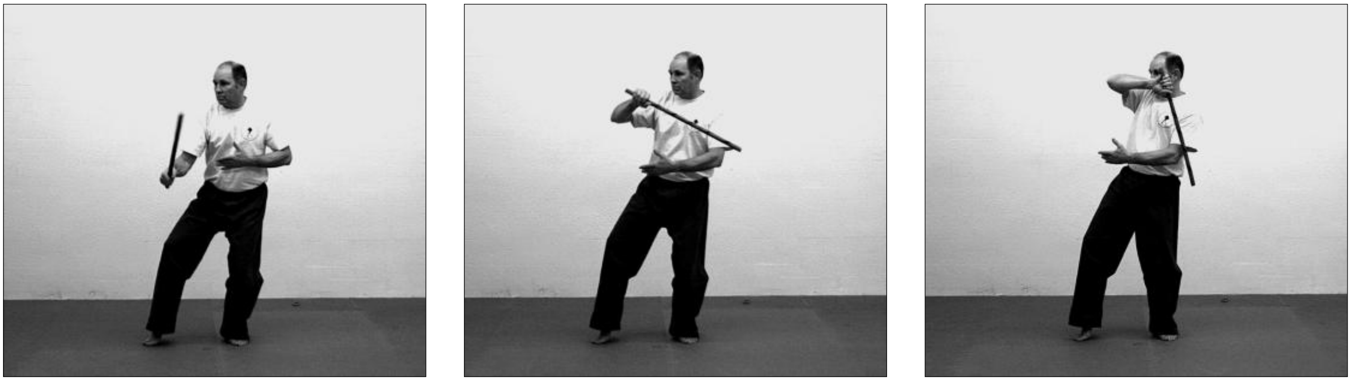
The Abanico is generally a wrist generated speed action strike, much like the Rap. I like, however, the Abanico strike from Rene Tongson's Tres Puntas system which uses body action to get full body power into the strike. This first method utilizes a lead step pulling back to generate the forward bend of your body to generate your power. Your reverse pull back generates power for your return upward strike.



My lead foot pulls back so that I can jack-knife (bend quickly) my upper body forward.

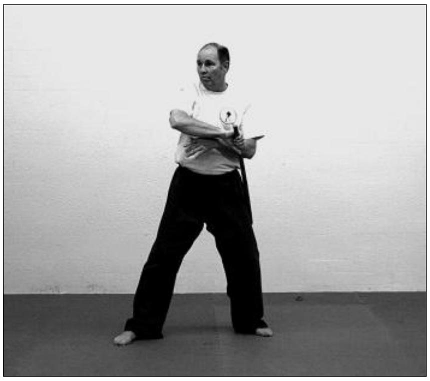
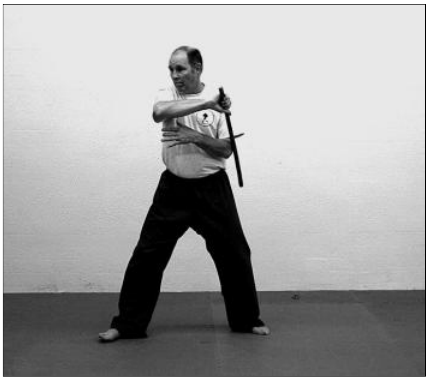
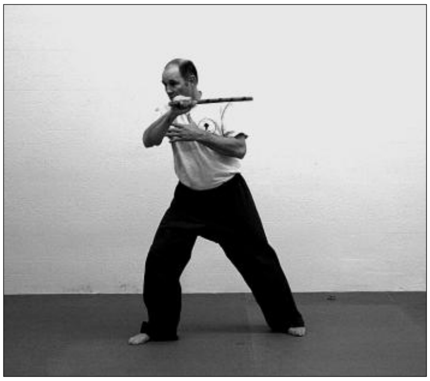


This adds power to the down strike.

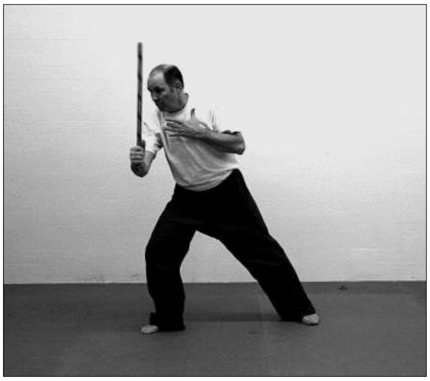
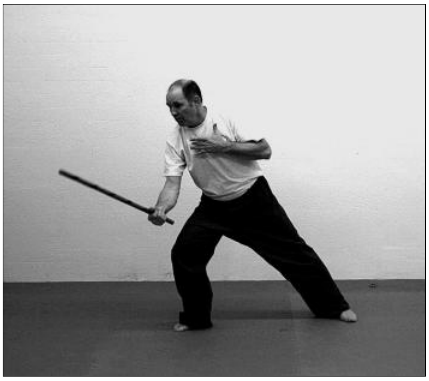
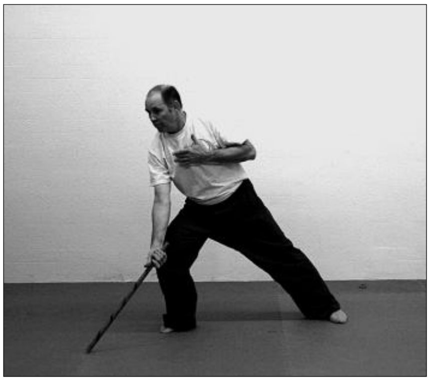
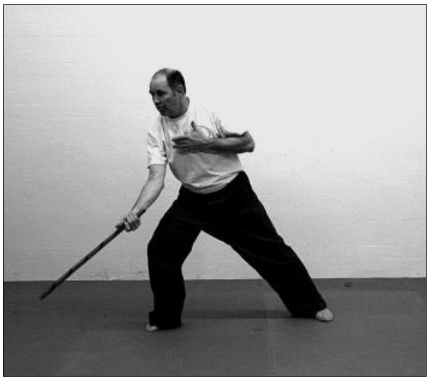
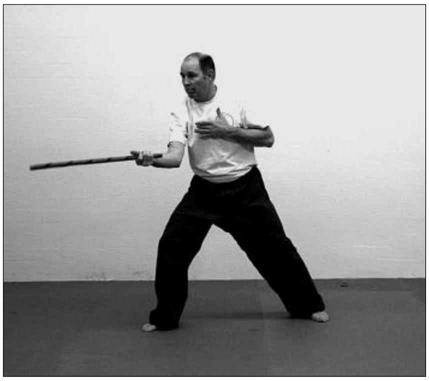
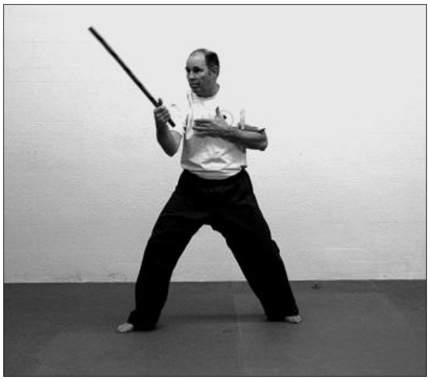


I reverse the bend of my body back to straight up to create power for my up stroke.

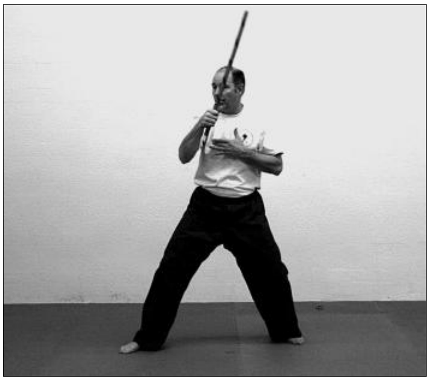
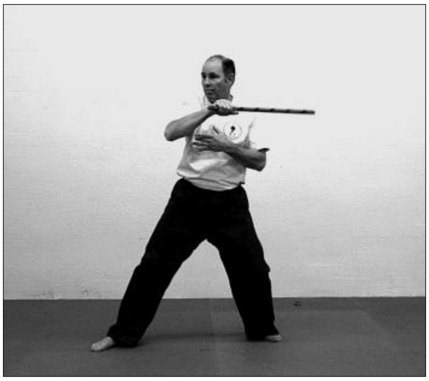
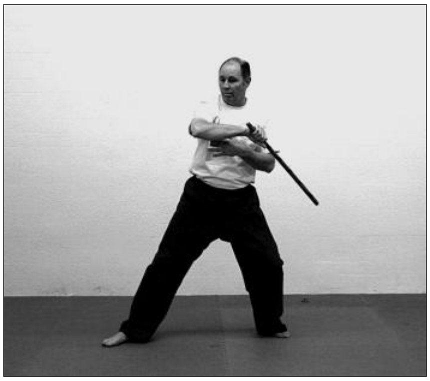
A variation of this is to go into a forward stance to generate the upper body action for your power.

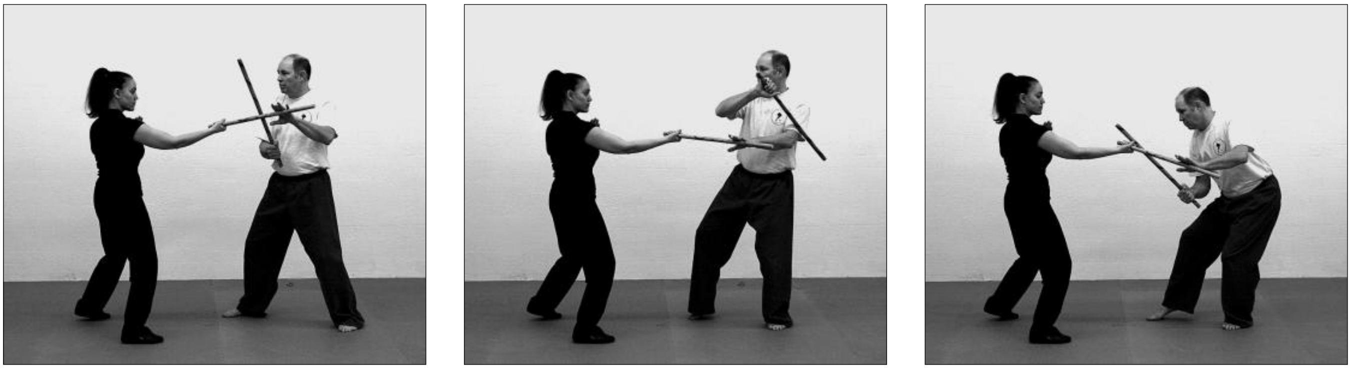
From a longer stance and stationary position, I jack-knife my body over my lead leg to create power for my strike.

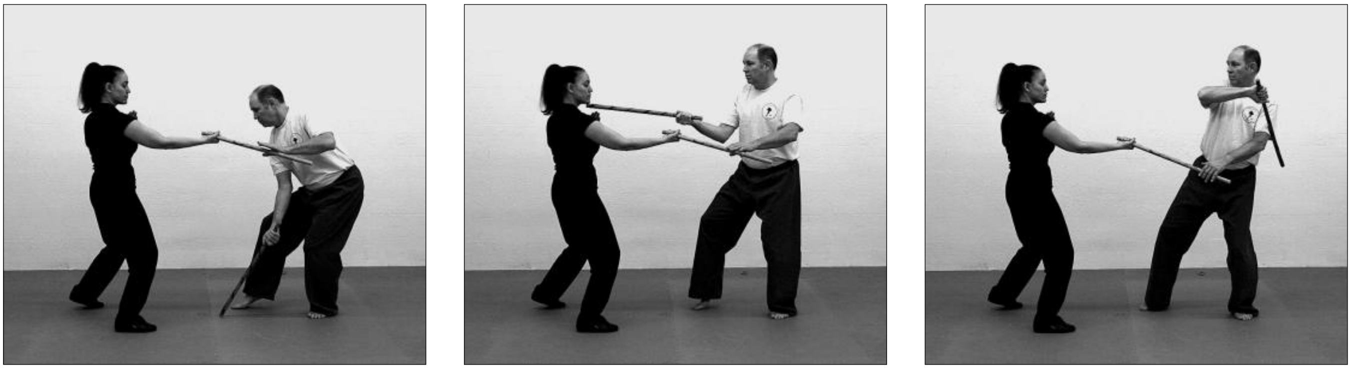
I straighten up and put my weight on my back leg to create power for my return upward strike.

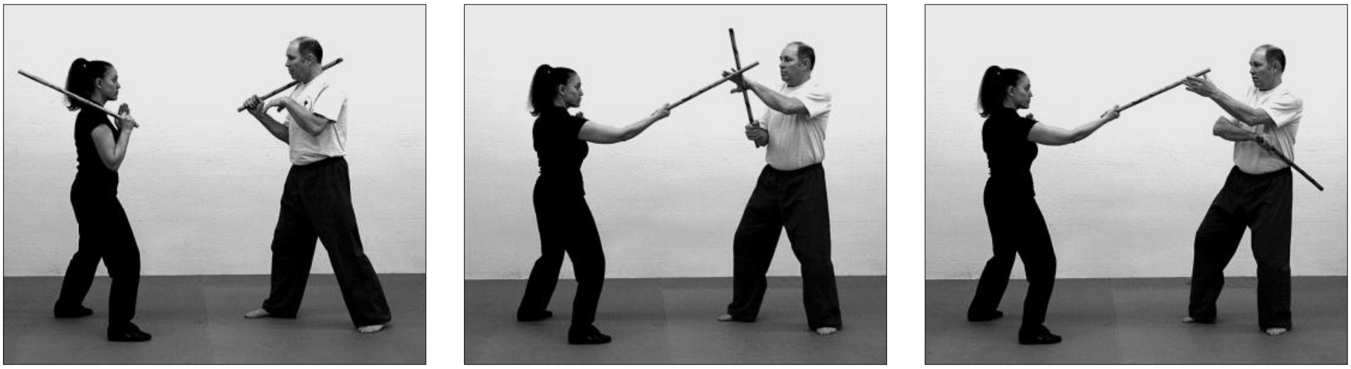
Applications of the Tres Puntas Abanico.



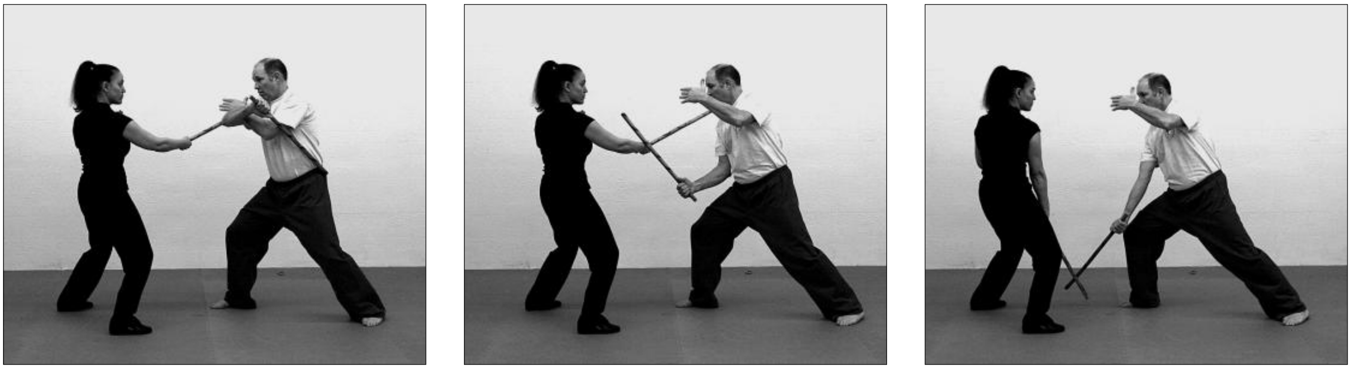
My partner strikes at me with a number 3 strike. I block and withdraw my lead foot and bend as I counter strike.



I straighten my body up as I follow up with an upward abanico strike to her chin.

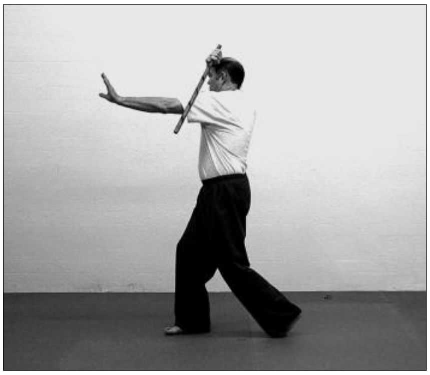
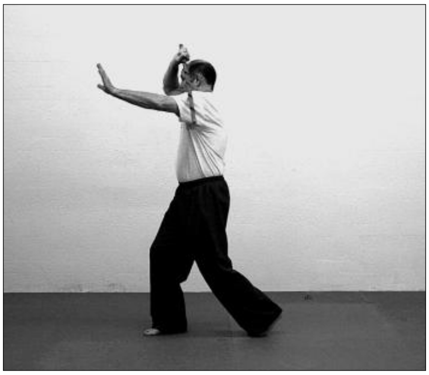
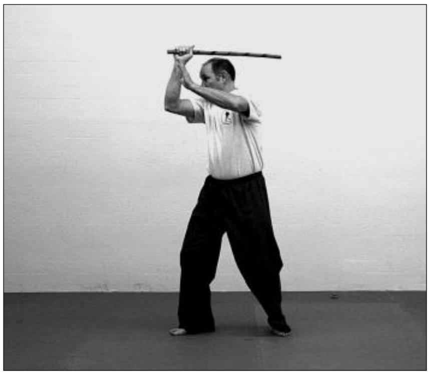


My partner strikes at me with a number 1 strike. I block and pass her cane with my check hand to the right side of my body.

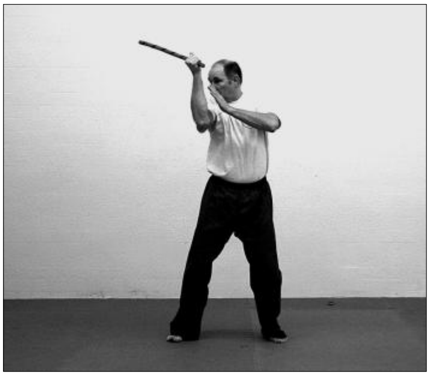
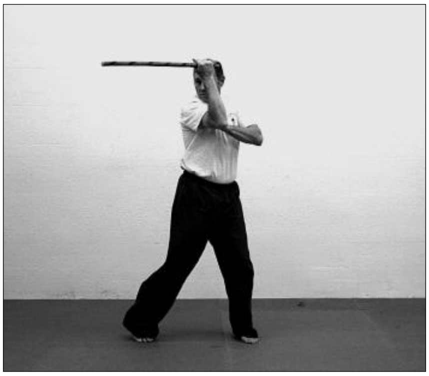
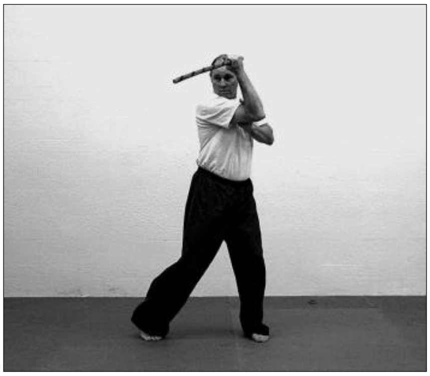
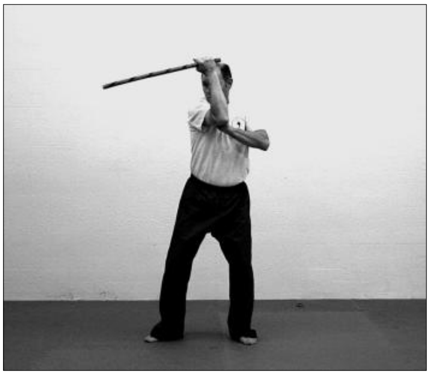
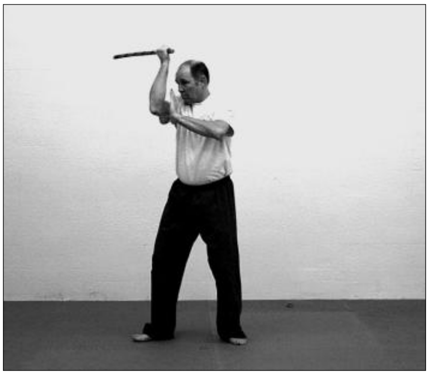
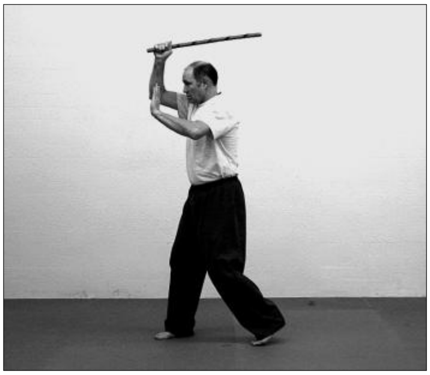
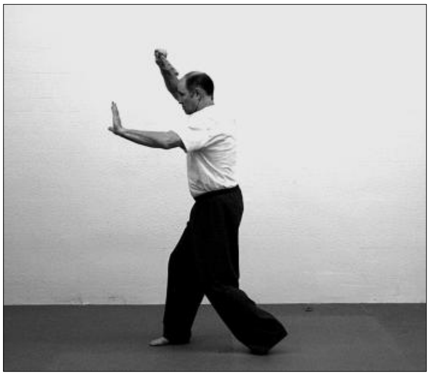
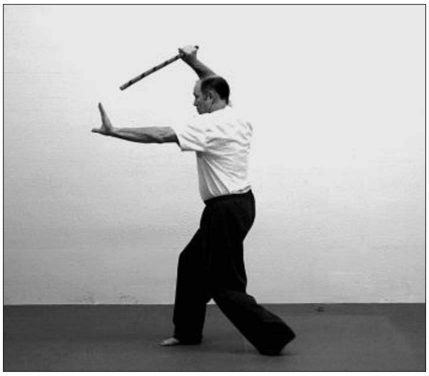
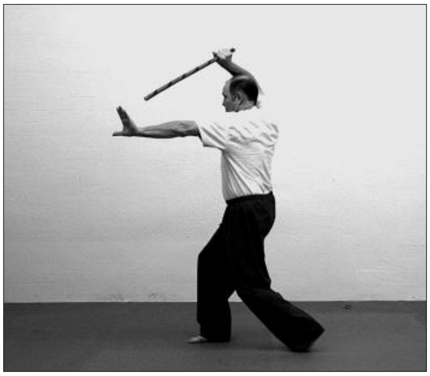


I do a power slam counter strike to her cane hand wrist for my counter.

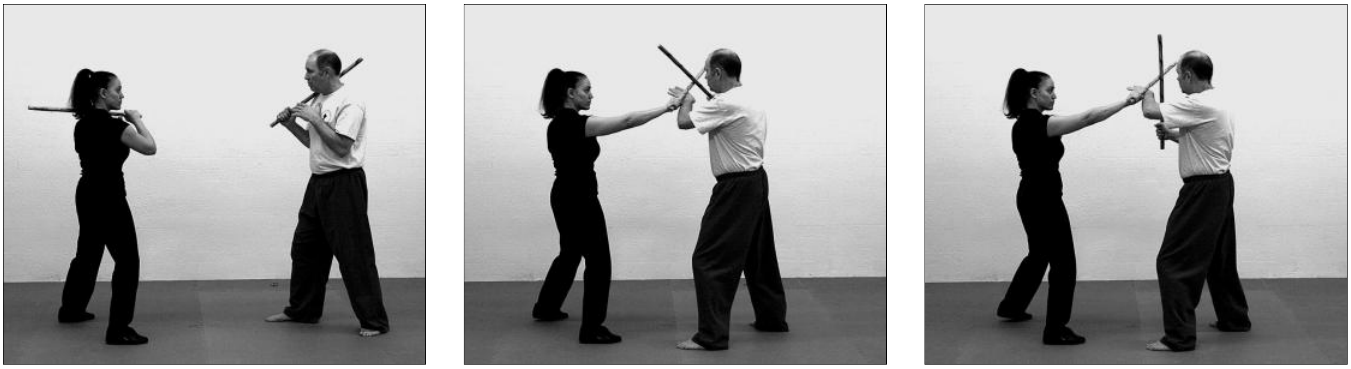
The Abanico delivered overhead in the Tres Puntas method is done with full body torque so as to deliver a finishing blow.

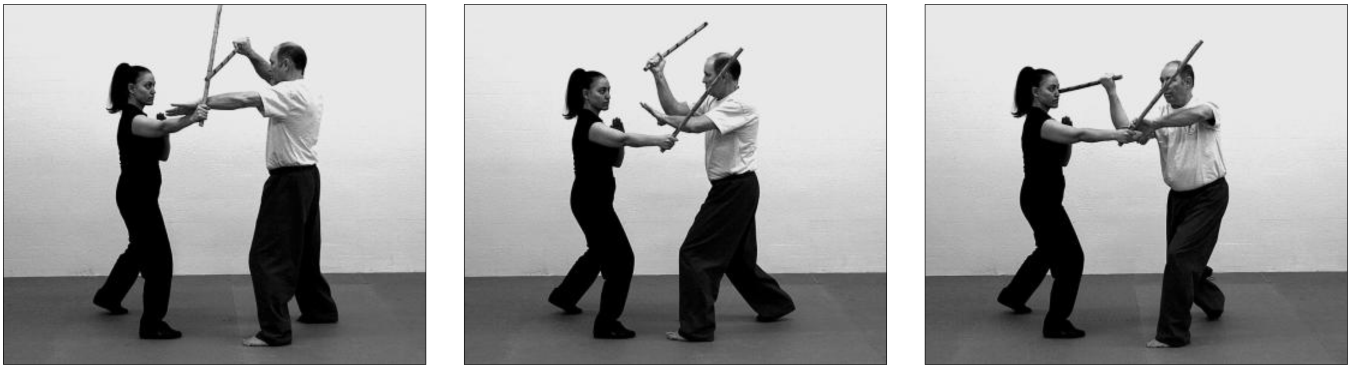
Notice the pivot action of my feet that facilitates full rotation of my body for the strike, both forwards and back.

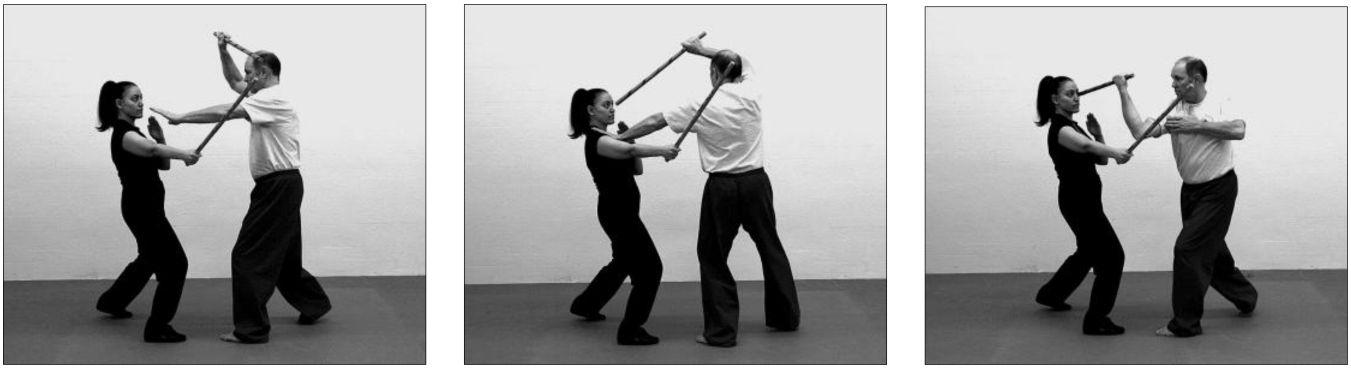
Applications of the Tres Puntas Abanico continued.



My partner strikes at me with a number 2 strike. I block and pass her cane arm to the left side of my body.

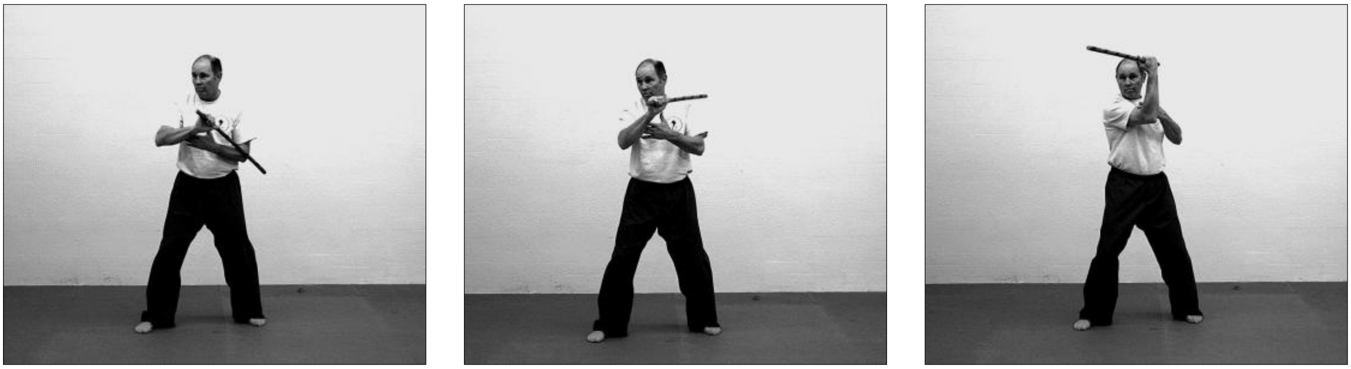


I rotate toward her as I clear her arm and follow up with a forehand abanico strike to the head.

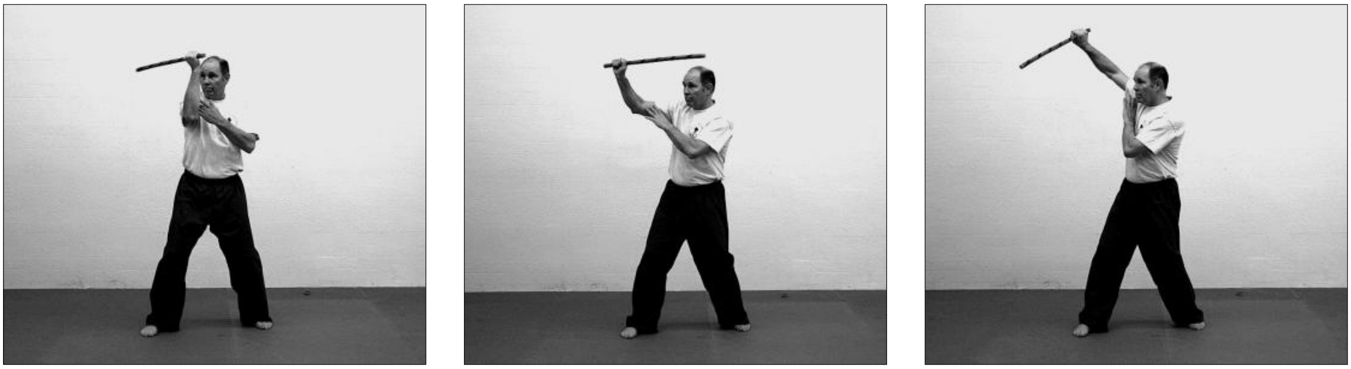


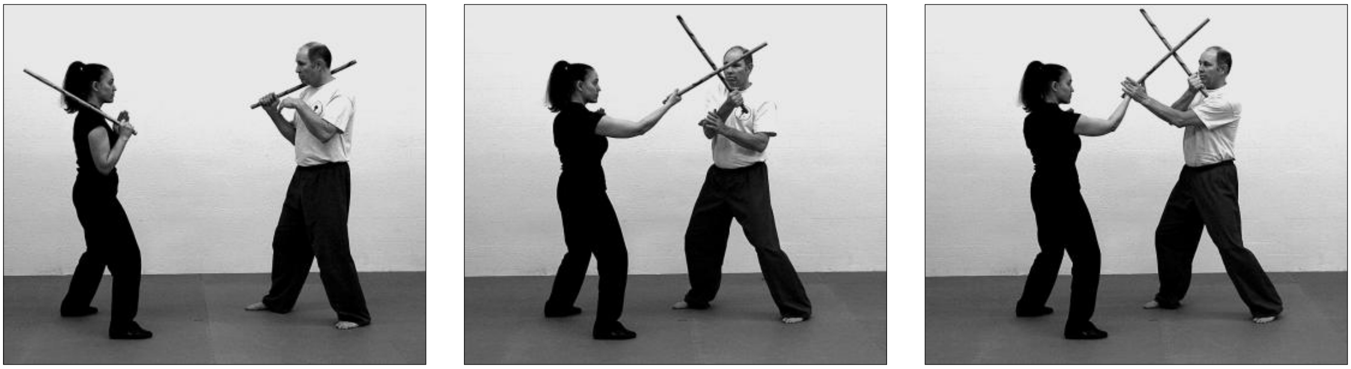
Upon impact I reverse my direction and hit her on the other side of her head and then follow up with one more strike.

Abanico Corto (short) done primarily as a wrist fanning action.

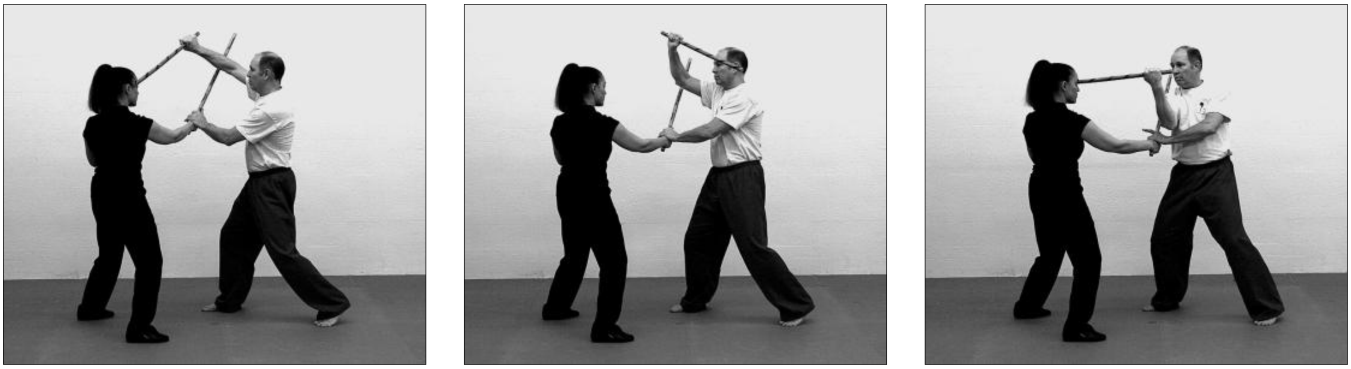


Note how my elbow moves inward on the first strike and outward on the second one.



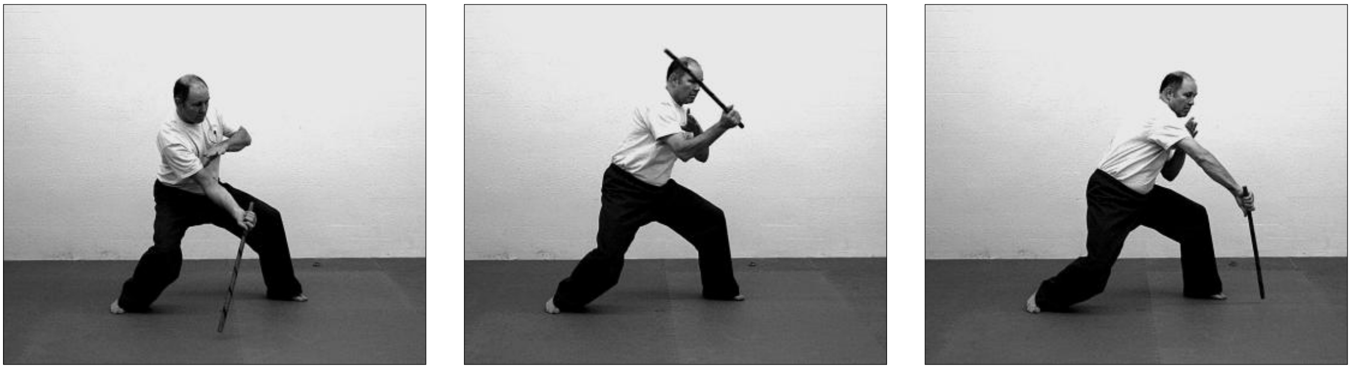


My partner strikes at me with a number 1 strike. I block and scissors check her hand so that I can pass her cane.

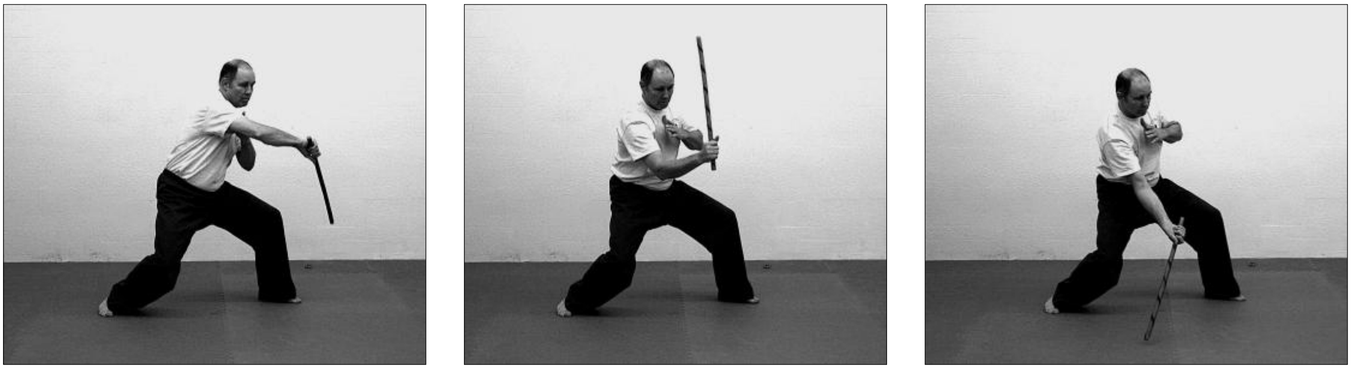


As I clear her cane I pop her with a quick 1-2 action of the abanico strike.

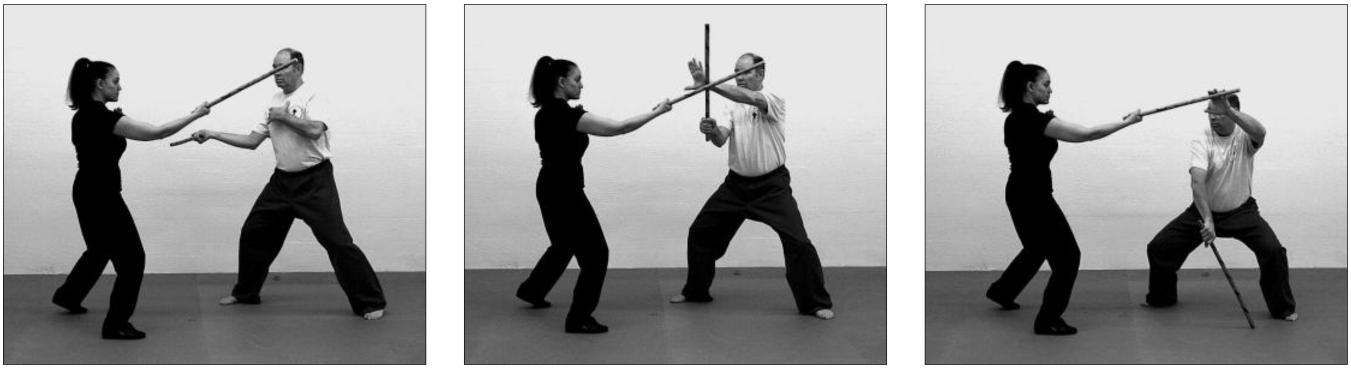
The Abanico Largo (large) was taught by Remy Presas as a side by side action.



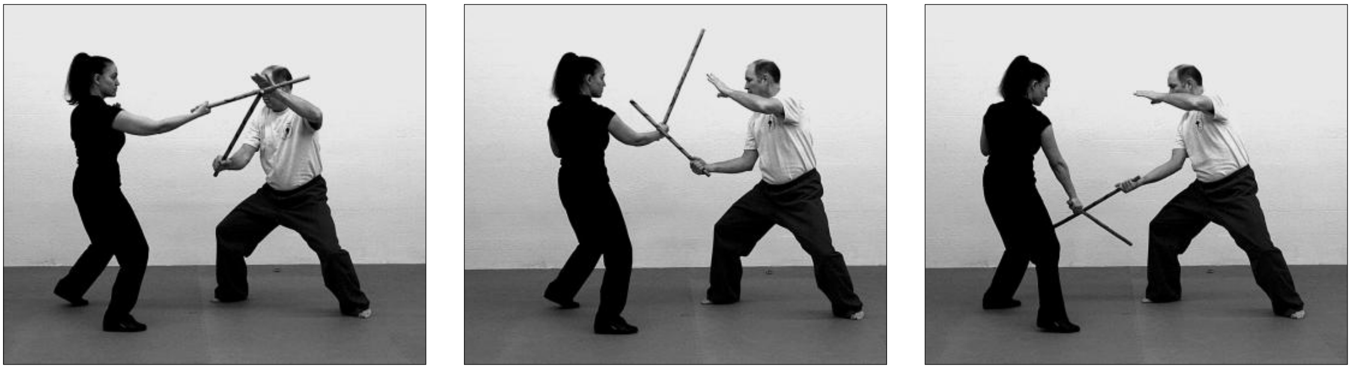
Notice the full action of this strike is that it goes all the way to the floor on both sides. In doing so...



...you get a power slam on both ends of the strike.

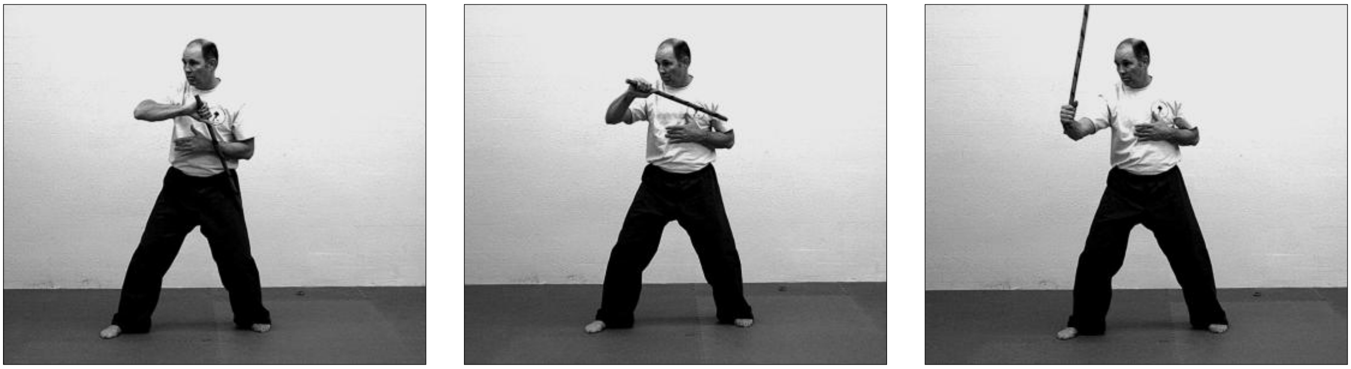


My partner strikes at me with a number 1 strike. I meet it with an abanico largo and check her cane as I follow through.

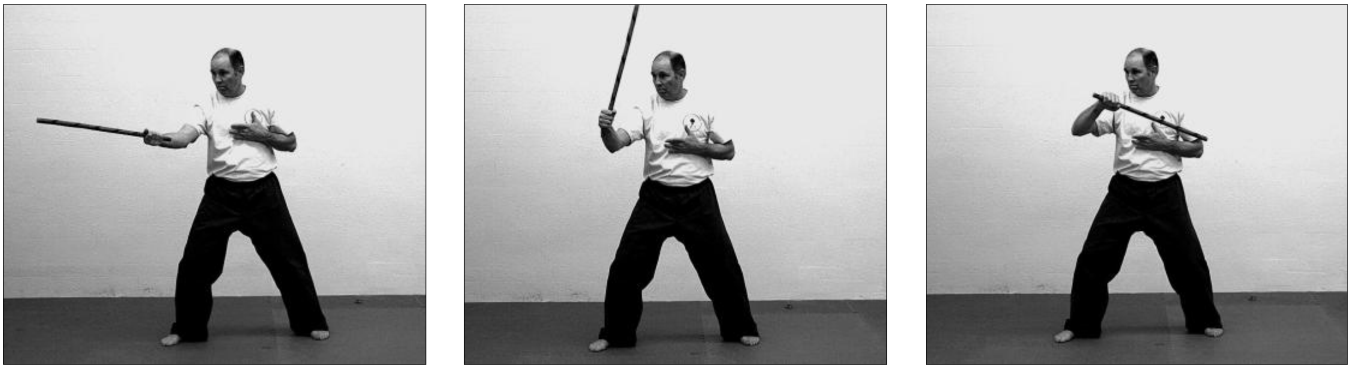


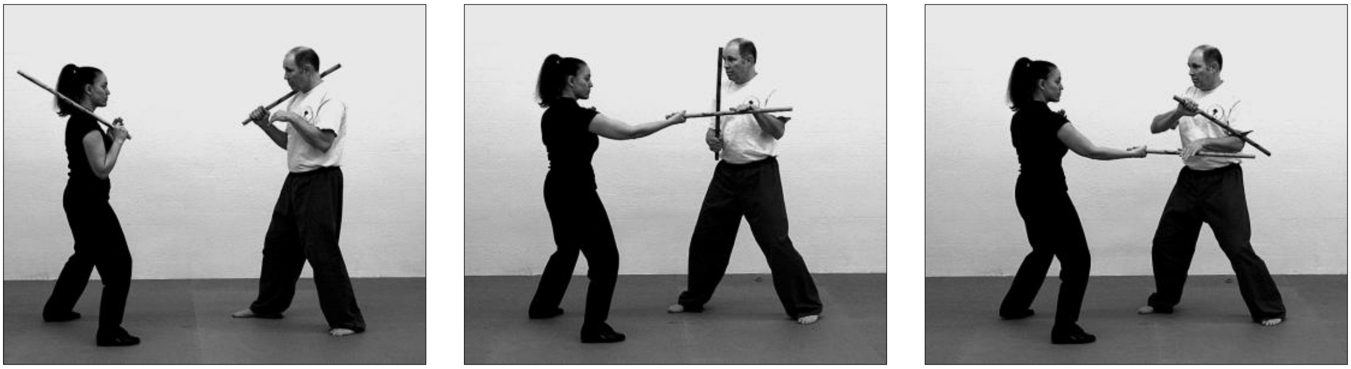
I follow up with an abanico largo strike to the back of her wrist for my counter.

The Abanico Hirada (forward) is the same wrist action strike done towards your opponent.

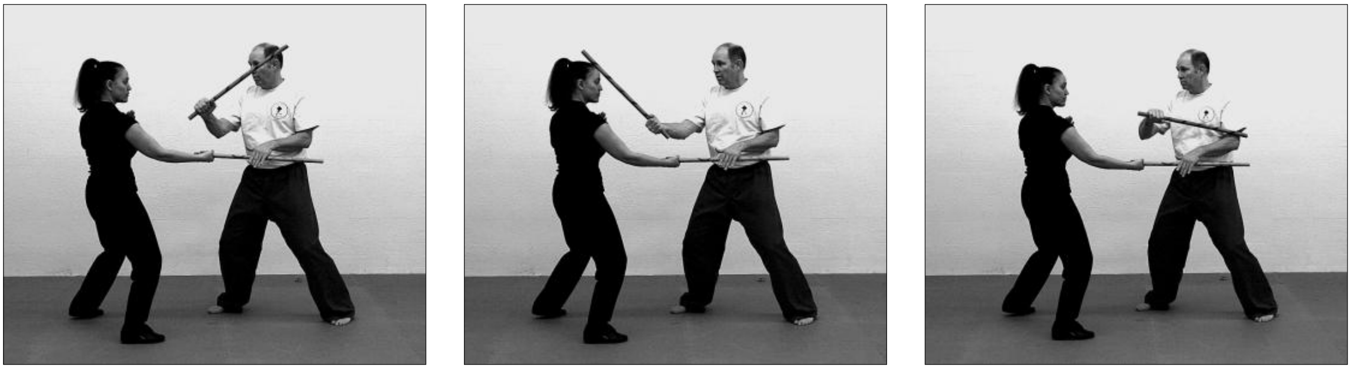


My cane goes directly forward from my cocked position.



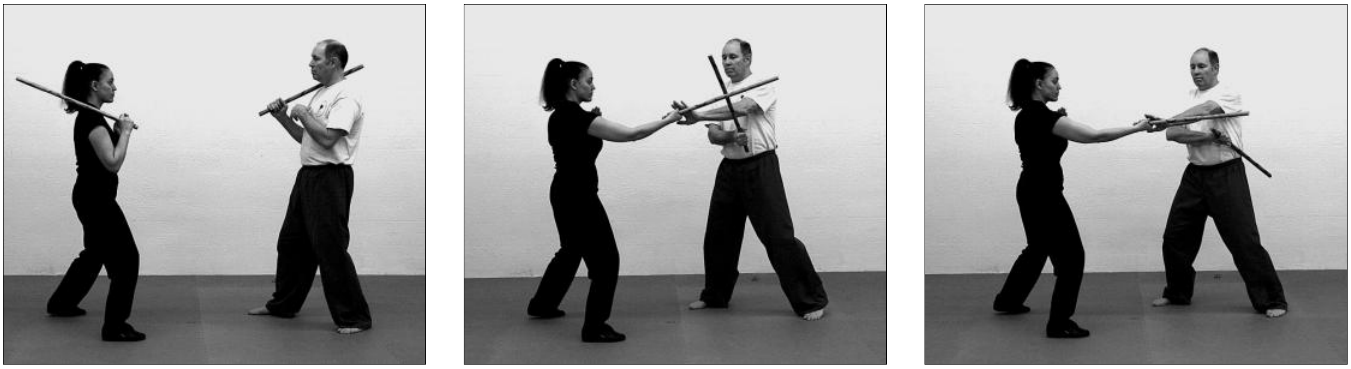


My partner strikes at me with a number 3 strike. I block her strike, clip her cane and do a cross body recoil.

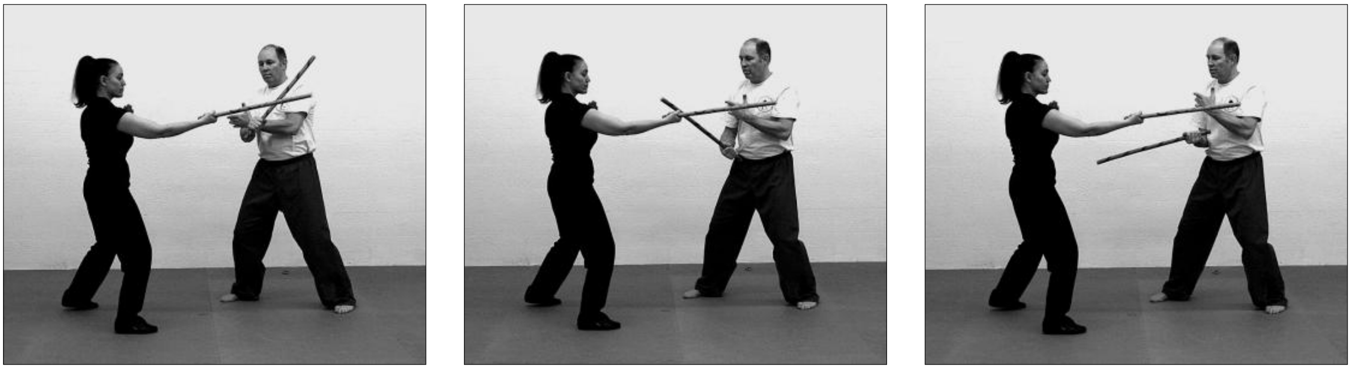


From that position I snap my abanico strike forward to her head and sharply recoil it upon impact.

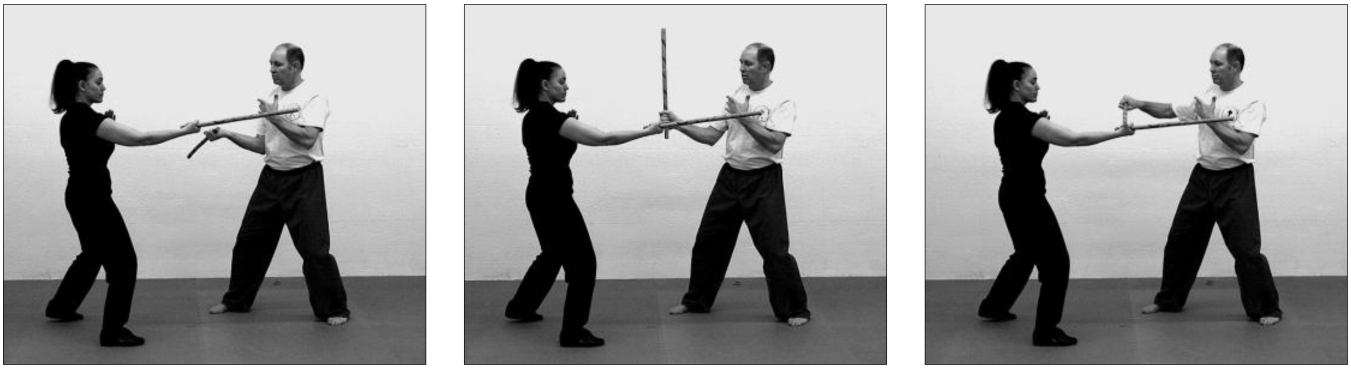
The Double Action Abanico is a combination series that Prof. Presas favored.



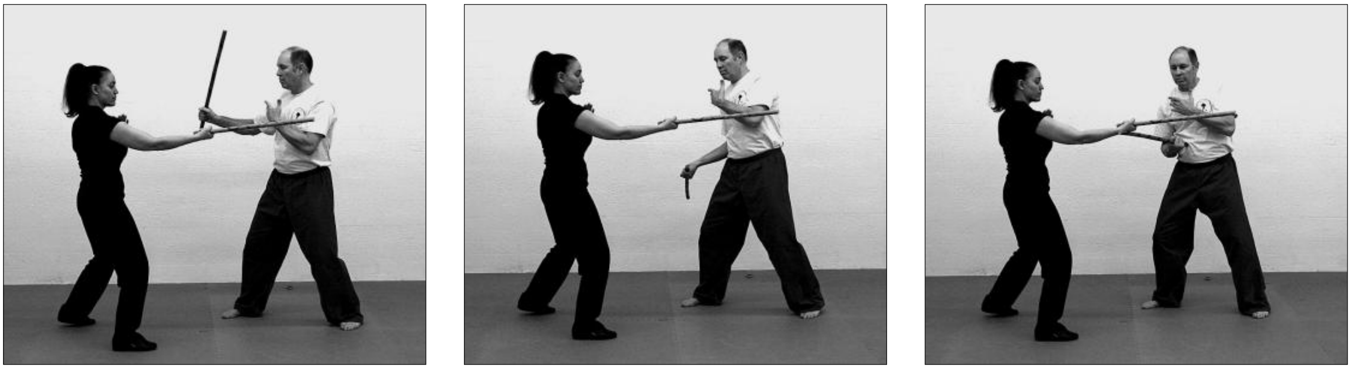
My partner strikes at me with a number 1 strike. I angle forward and block with a cross check.



I follow up with a hirada (forward) abanico to her hand. I follow through instead of recoil, moving my cane downward.

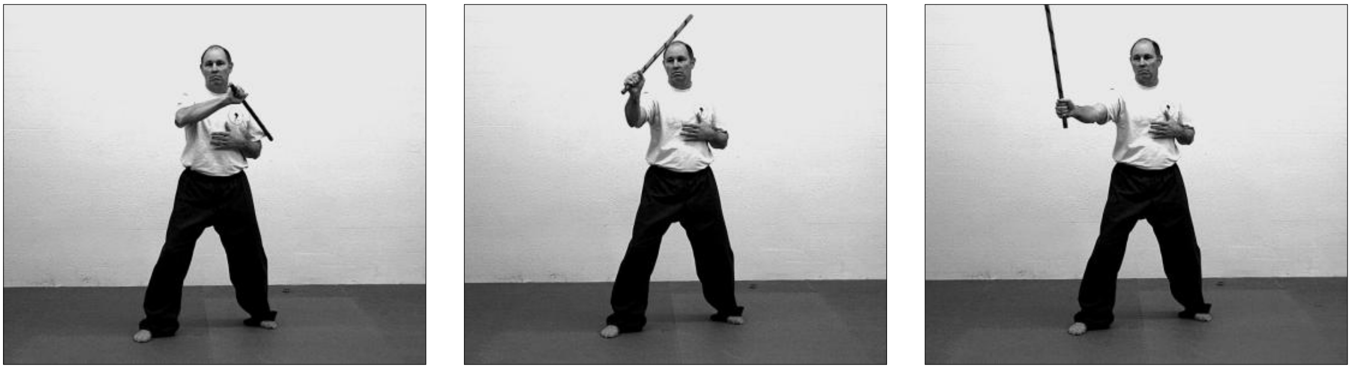


I continue the circle action from the follow through to hit her hand from over the top. I recoil back from this strike.

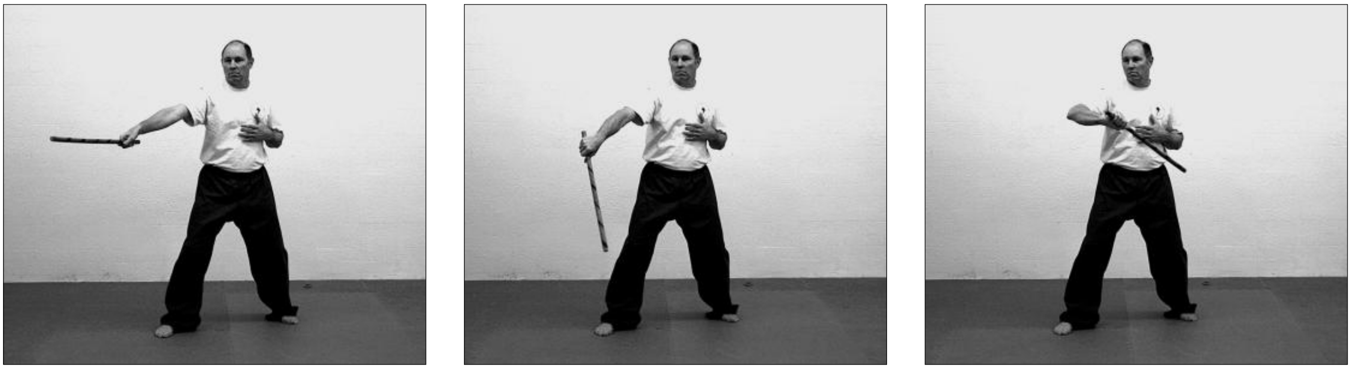


Recoiling after impact, I circle up from under side to hit her hand.

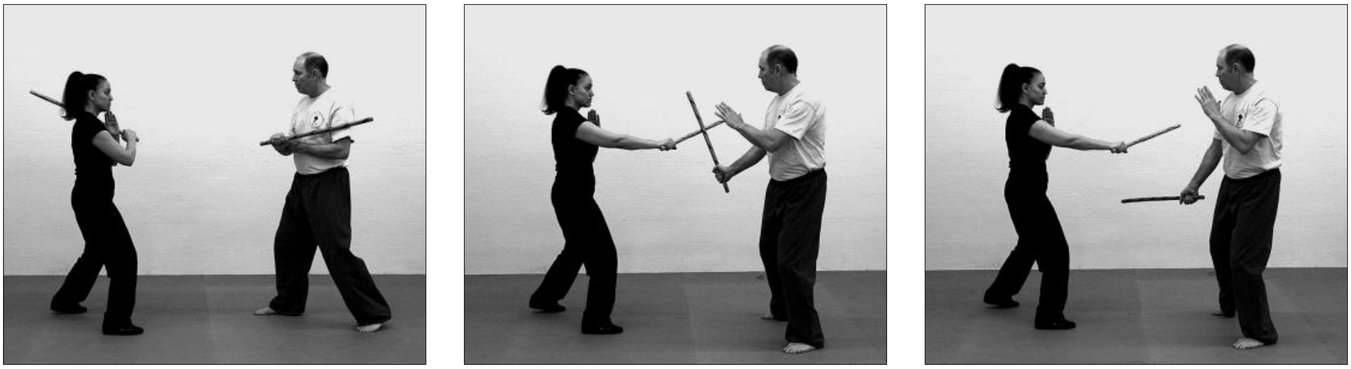
The Single Stick Redonda is a circular whip action delivered from your cross side.



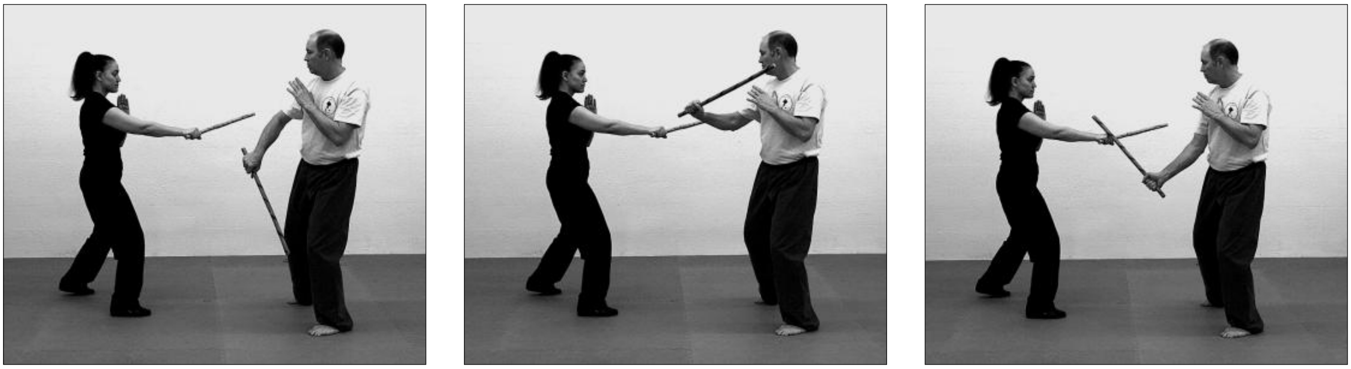
From a "closed" position (cane cross body), you whip your cane over the top and circle it back to your side.



Note in the above picture that you are hitting with the "blade" section of the cane.



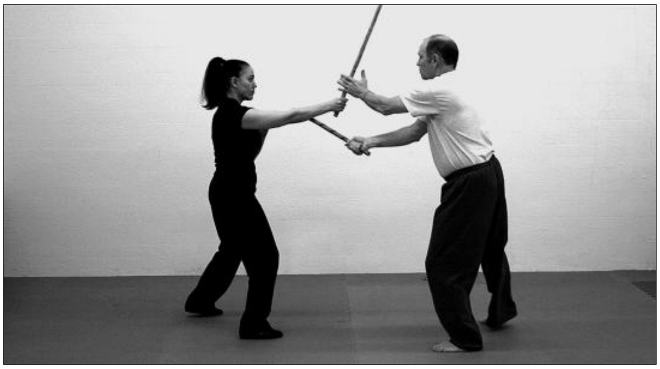
My partner strikes at me with a number 4 strike. I defend with a single stick redonda action.

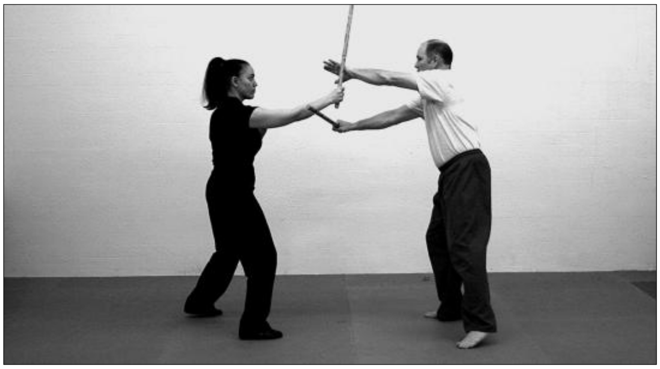


I follow through with my cane and counter strike her hand with another single stick redonda action.

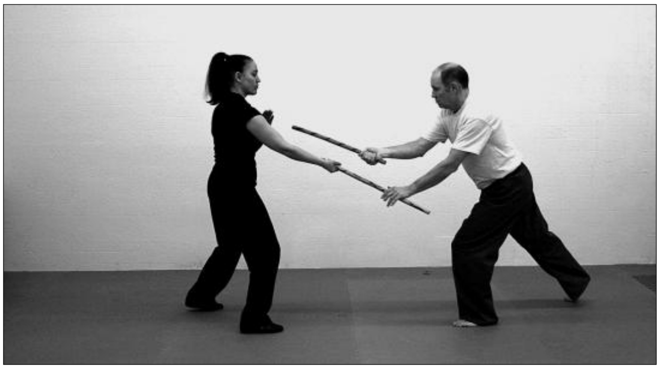
The Basic Flow Drill is something that Prof. Presas drilled us on over and over again. This is the student's introduction to the continual motion of arnis. This drill is done in a Banda y Banda (side by side) fashion. The driver (initiator) does two number 12 strikes followed by a number 3 strike and number 4 strike (in this example). The defender does (in this example) a slanting defense, an umbrella defense, and two pass and cuts. (Note: it doesn't matter if the defender starts off with an umbrella defense. How the defender passes the cane will tell whether the low strikes are in 4-3 order or 3-4 order.) On all strikes the check hand is the primary defender and passes/parries the driver's cane hand. The defender strokes/cuts the driver's arm while passing the cane hand. This is the first of many flow drills and this is the basic upon which all others are built.

One of the key attributes this drill teaches is to be able to go from whatever position you end up in. This is utterly vital in any Filipino Martial Art, let alone MA80. This drill is the beginning of one of the key pillars of MA80: *"No matter where you are, you are there already."*

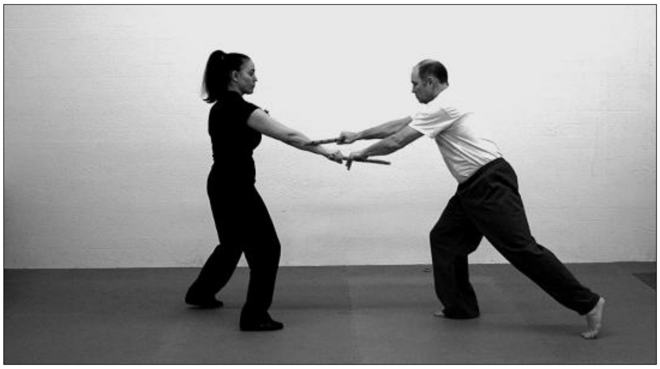




"Slanting" parry and cut *Umbrella defense and cut.*



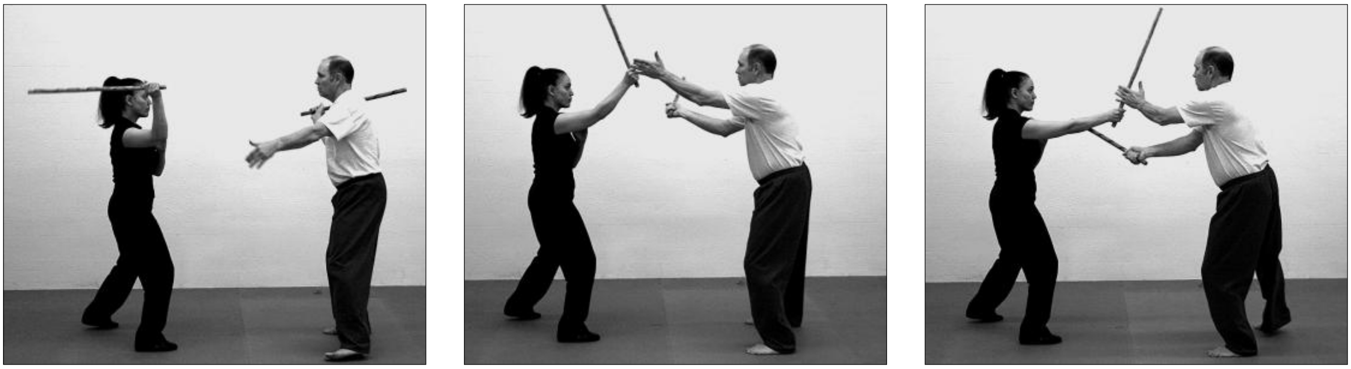
Parry the number 3 strike and cut.



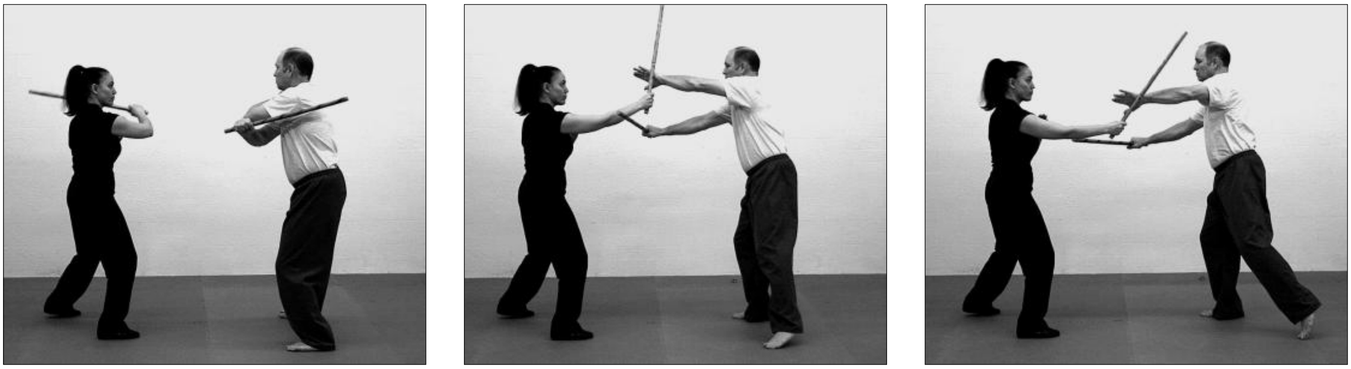
Parry the number 4 strike and cut.

The full sequence is shown on the next page.

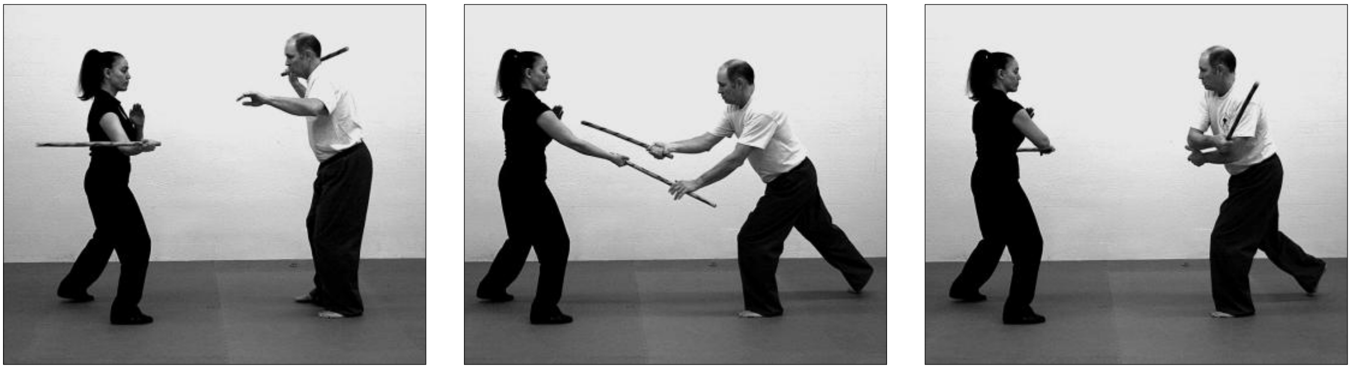
The Basic Flow Drill shown in full.



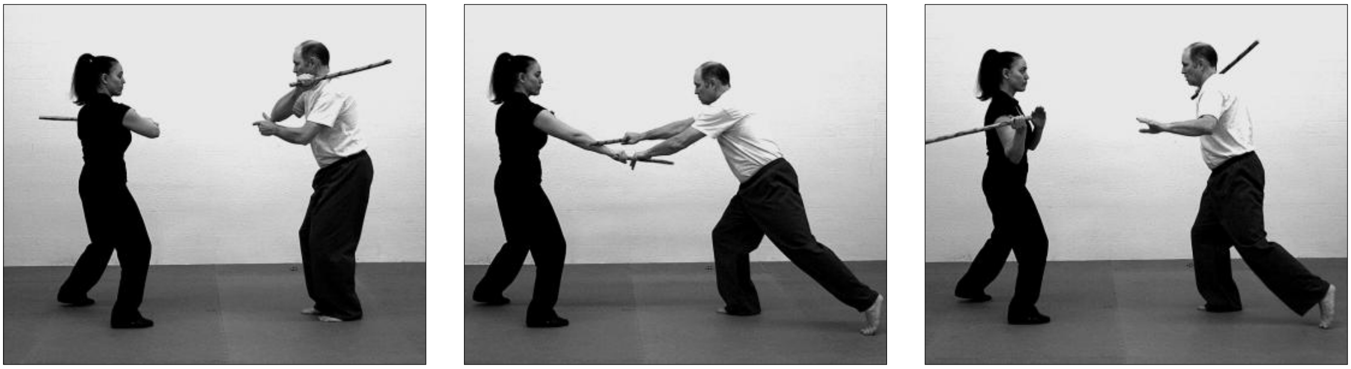
My partner strikes with a number 12 strike. I step to my left and do a parry and cut. I follow through and cross my arms.



My partner does another number 12 strike. From my cross arm position I do an umbrella defense.

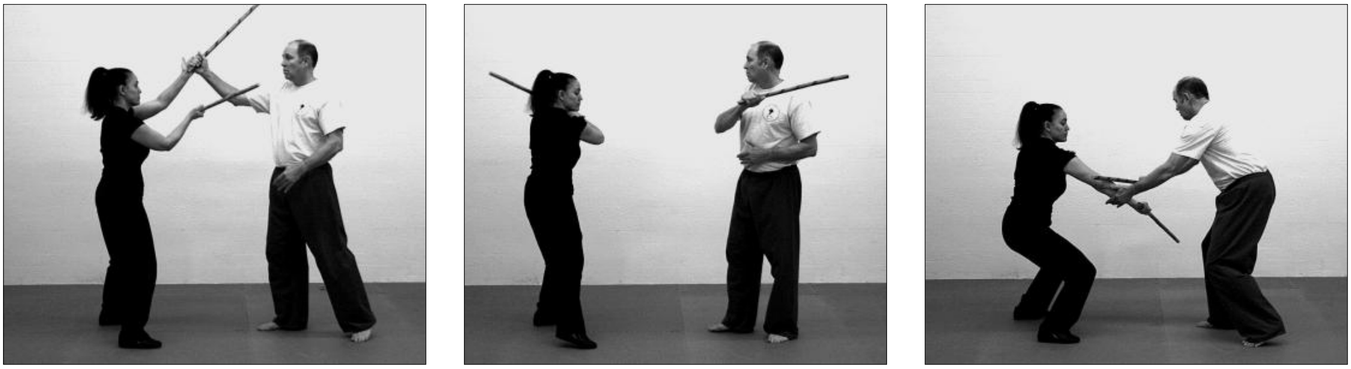


My partner strikes at me with a number 3 strike. I step back with my right leg, parry down with my left hand and cut.

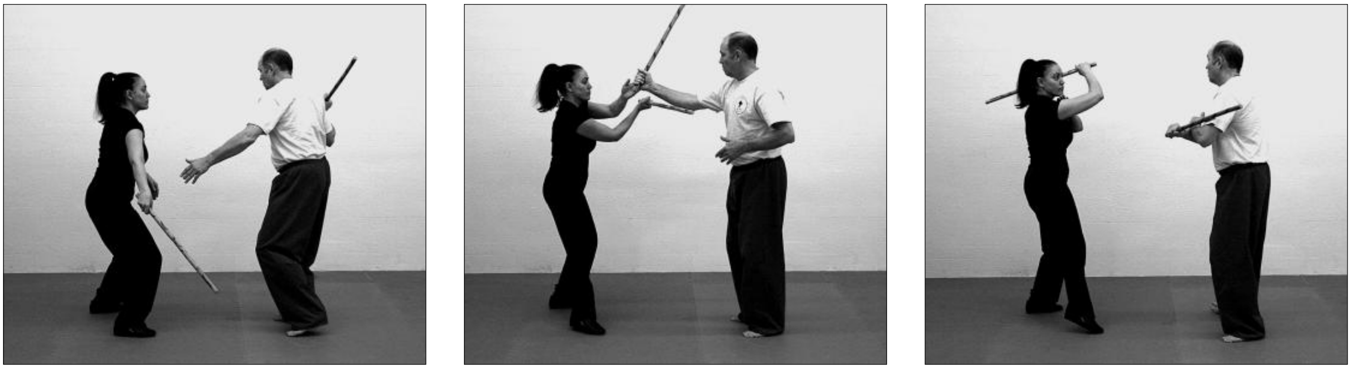


My partner strikes at me with a number 4 strike. I step back with my left leg, parry down with my left hand and cut.

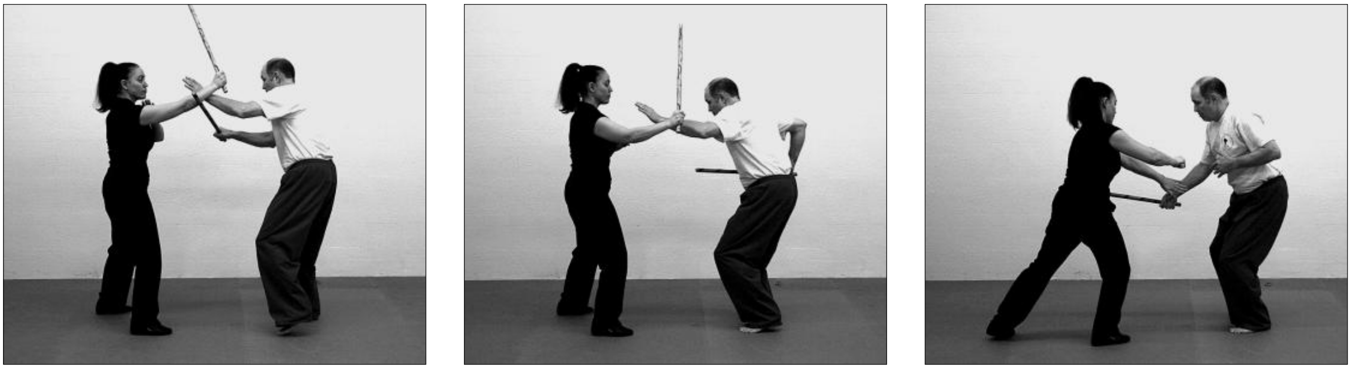
Give & Take is the second stage to developing the Flow. This is a back and forth drill where you develop how to strike and defend from any position. I show an example is on the next two pages.



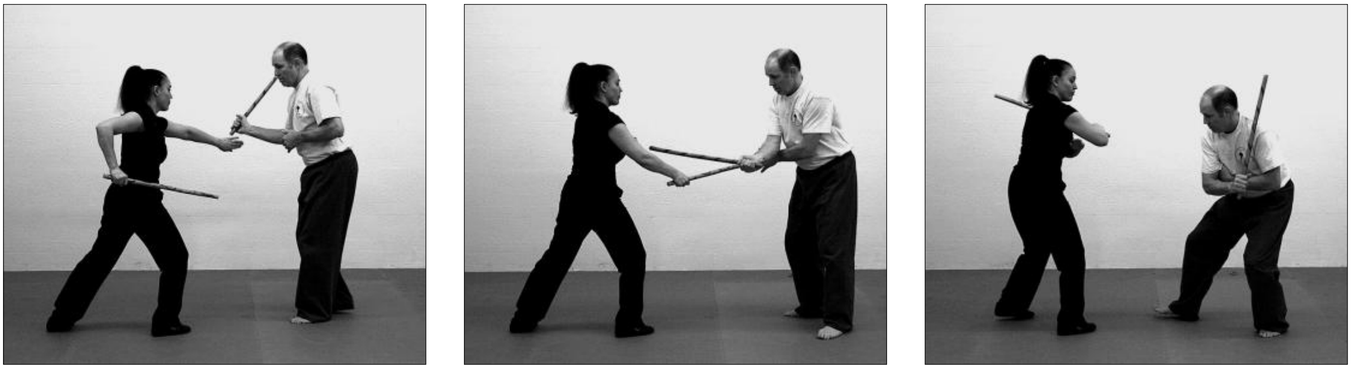
I do a number 12. My partner does a highline Banda y Banda defense. She does a number 8. I check and cut.



I do a number 12. She parries and cuts. She sets up for a number 12 strike.

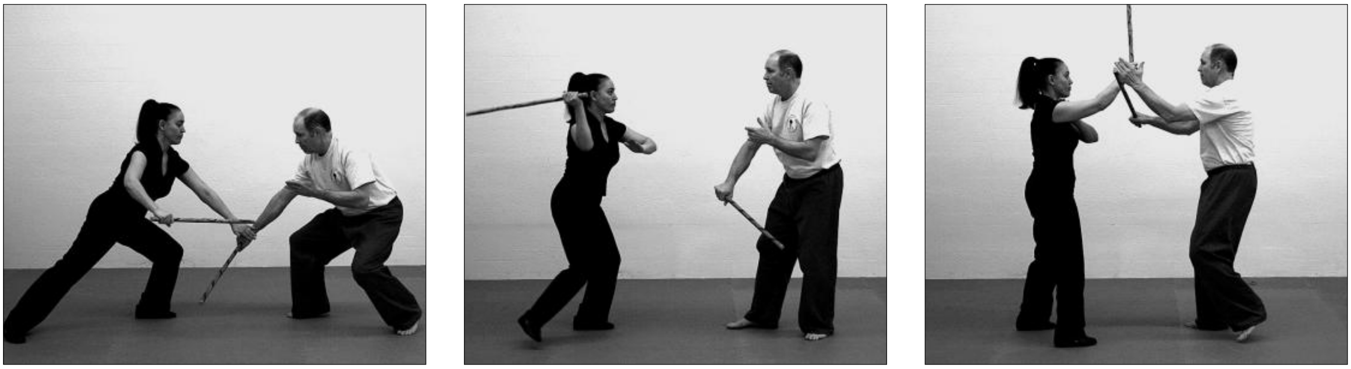


I backhand parry and cut. I return a number 5 thrust. She does a mid-line Banda y Banda defense.

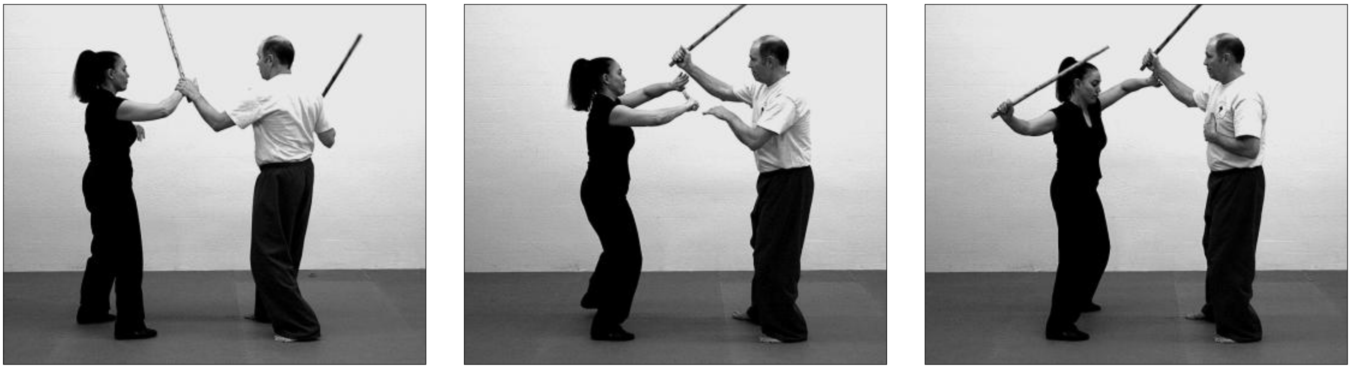


She does a number 5 thrust. I parry her cane and cut her arm. I set up for a number 8 strike.

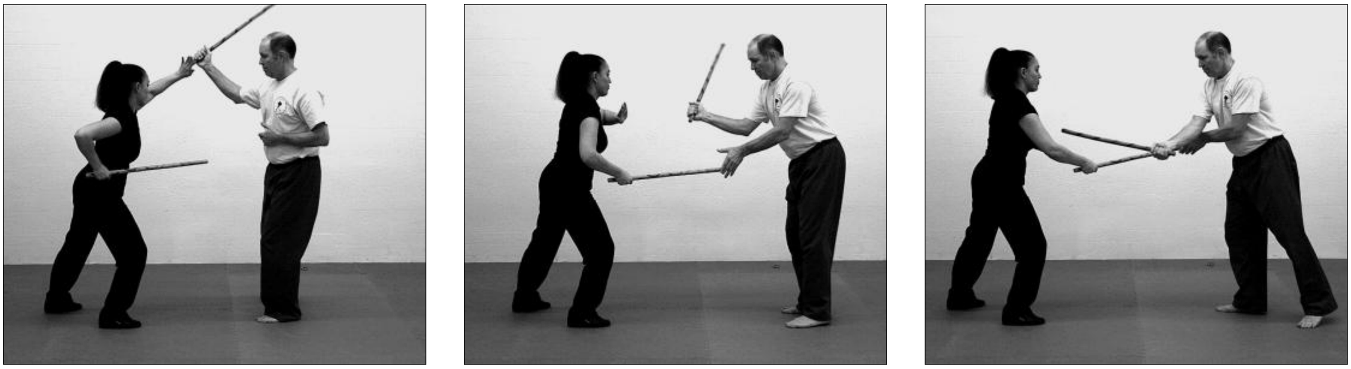
Give and Take continued. This is just a sample of the back and forth that can occur during this drill.



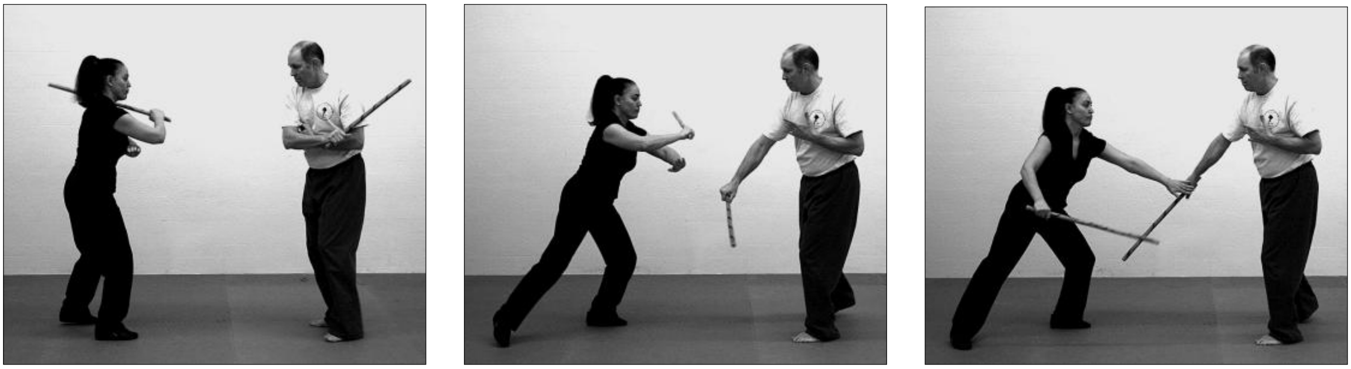
She steps back and does a Banda y Banda defense. She 12 strikes. I use both cane and hand to parry her strike.



I number 12 strike. She does an umbrella defense

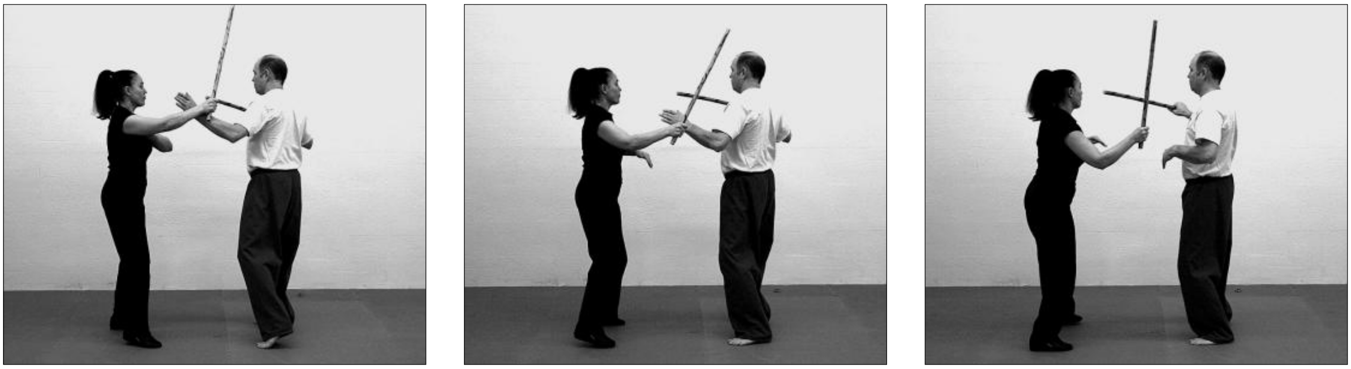


She does a number 5 thrust. I parry and cut.

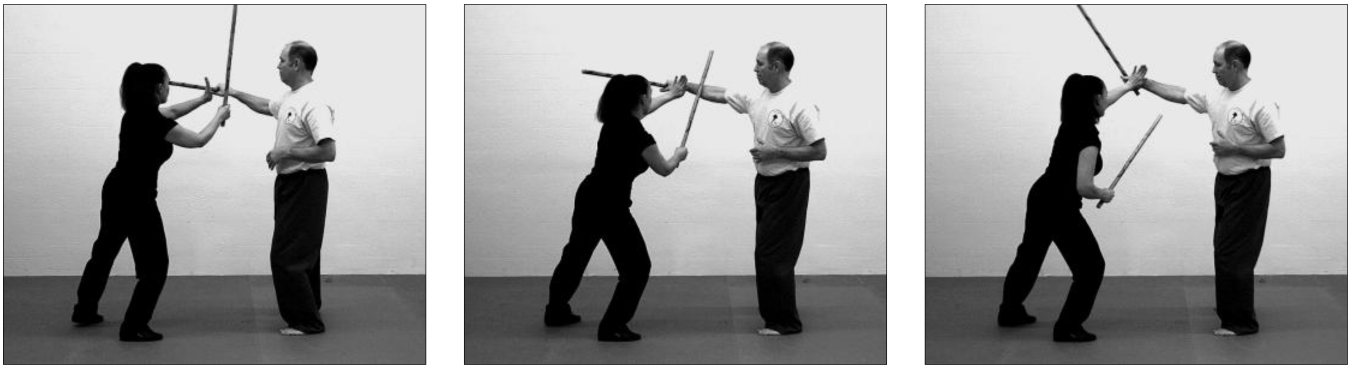


I strike with a number 8 strike. She steps back and does a Banda y Banda defense.

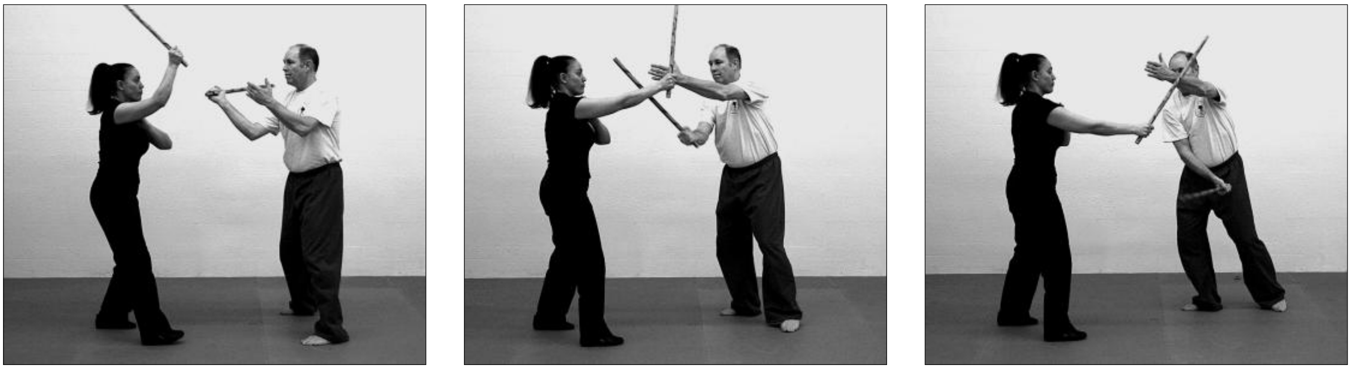
When doing Give and Take, you will find sometimes that both your check hand and cane are on the same side of your partner’s cane (rather than your partner’s cane coming between your hands). This is not a problem as you can stop your partner’s cane with your check hand and cut as your action.



I do a number 11 thrust at my partner. She stop-checks it and cuts my arm



Another option, as you angle off to the side, is to use your check hand to parry the oncoming strike and hit with your cane at the same time.



My partner strikes at me with a number 12 strike. I do a backhand pass and counter cut at the same time.

The last drill for this belt level is what is called **Three Second Repetitions**. Three Second Reps is an extroversion drill. You fire off a series of strikes, slashes, etc. at your partner and every three seconds he fires a counter. What you are expected to do is to flow from whatever you are in the middle of to handle the incoming strike and then without missing a beat, continue back to your series of strikes. This is a Flow drill of extreme importance. Most practitioners, when striking at an opponent, fail to take into consideration the counter-strike of their opponent. This drill trains you to keep your attention on your partner/opponent while you are on the offensive so that if he/she counters, you can skillfully slide into a momentary defense and then continue on the offensive.

Level 4 – Basic Flow – Blue Belt

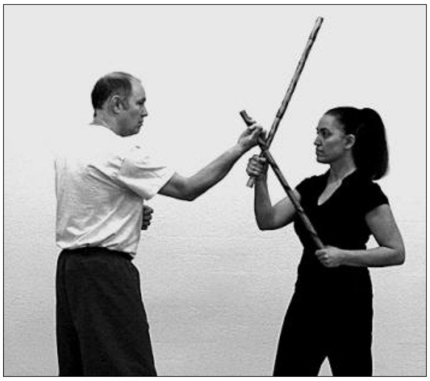
Banda y Banda
Rompida
Up & Down
Double Zero
Figure 8
Reverse Figure 8
Rap (wetik)
Abanico (Tres Puntas method)
- Corto (short)
- Largo (long)
- Hirada (forward)
- Double action

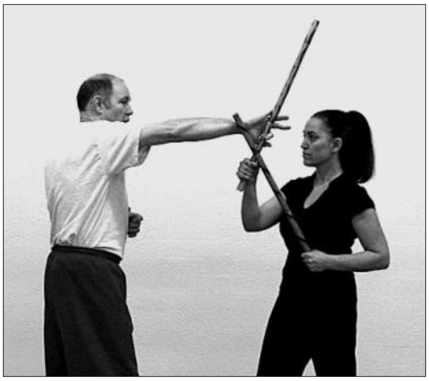
Single stick redonda
Basic flow drill
Give & take
3 second reps

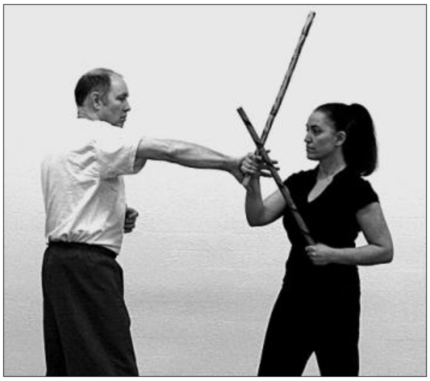
Purple Belt

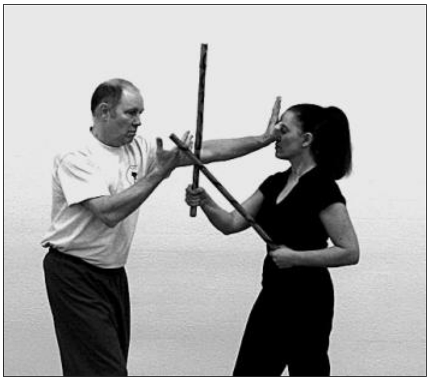
With Purple Belt we now get into advanced disarms. The first item to learn is **Disarm Reversals**. This is very important as you must not get into a struggle when your opponent has secured your cane. I often find that a beginner will do just this. You had your cane. Now your opponent is trying to take it away. You struggle with him over it instead of moving to the next option. Prof. Remy Presas told me once, *"Danny, you must not be hypnotized by the cane."* The idea here is to know when to let go of your cane as part of your counter to his action. I jokingly call this "The Kenny Rogers Rule": (from the song *The Gambler*) - *"You gotta know when to hold 'em, know when to fold 'em, know when to walk away, know when to run."*

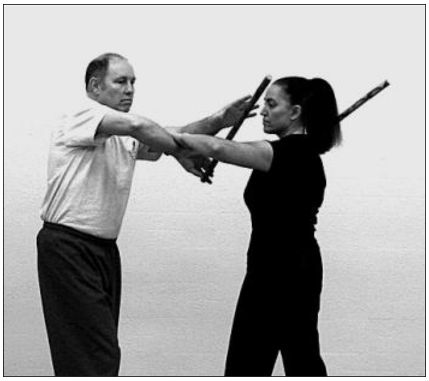
Reversing your opponent's disarm requires you know one fact - your opponent actually gives you at least one of four possible counter options when he disarms you. He will give you:
1. Access to his cane
2. Access to his arm
3. Access to your cane
4. Access to a target

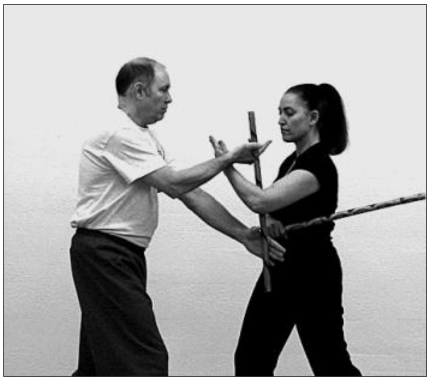

Disarm number 1


Access to her cane


Access to her arm

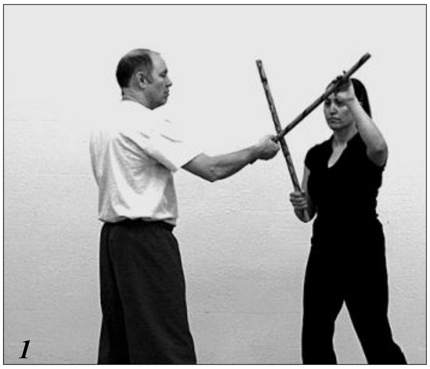

Access to a target


Access to my cane (against disarm 2)


Access to my cane (against disarm 3)

You notice now she *gives* me options rather than putting me at a disadvantage.

Disarm Reversals. Here are several examples of reversing the disarm to strike number 1.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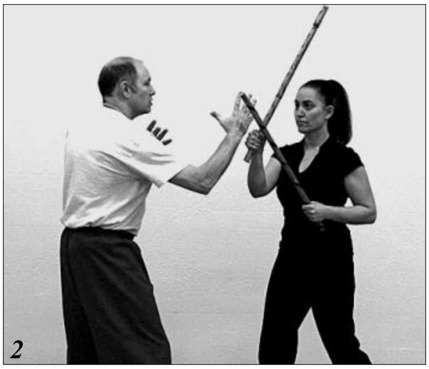
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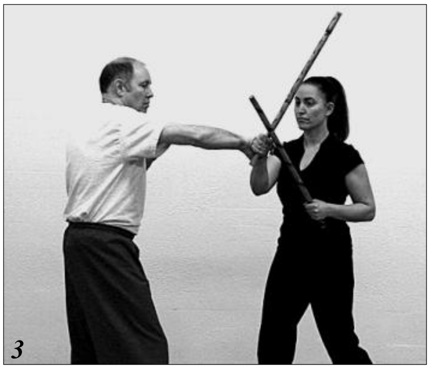
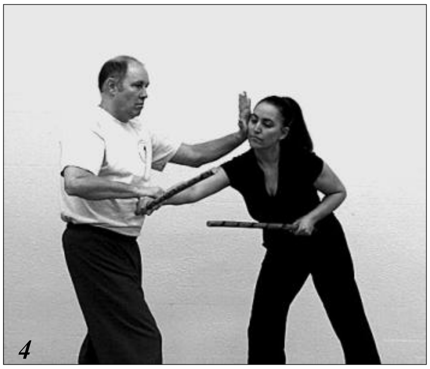
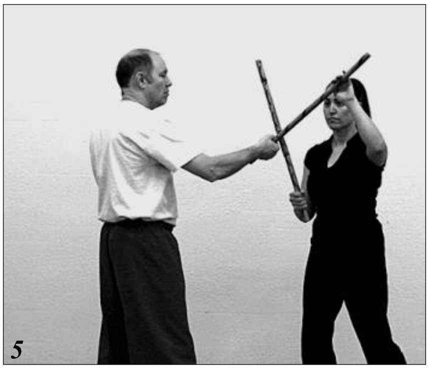

3

Access to her arm (photos 1-4) As she peels my cane out of my grasp, I drop my hand down on her waiting wrist.


4

I can follow up strike if I want.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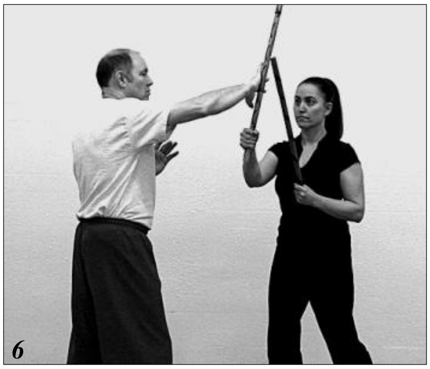
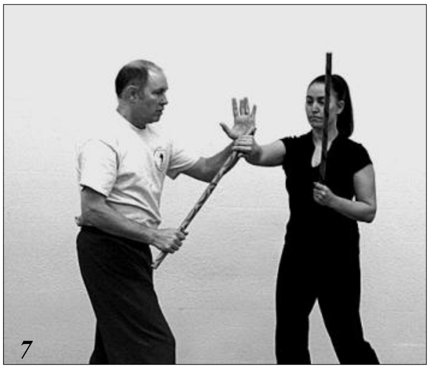

6

Access to her cane (photos 5-8) I let go of my cane and grab hers.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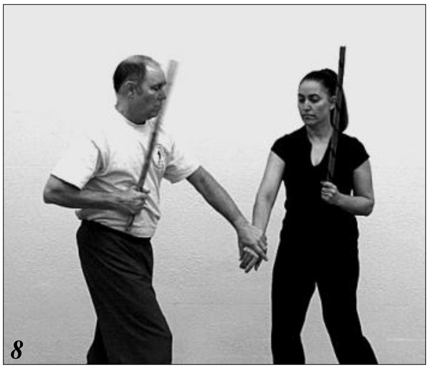
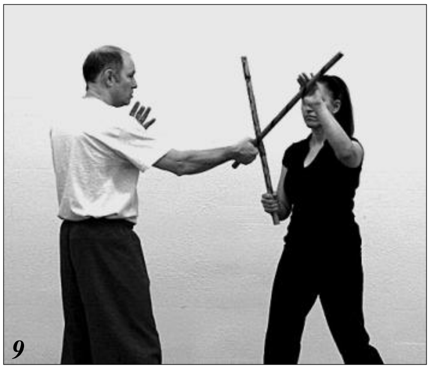
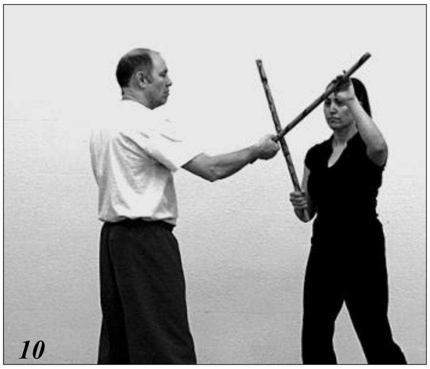

8

I pull her cane down and push her grip hand down for the counter.


9

Access to a target (photos 9-12)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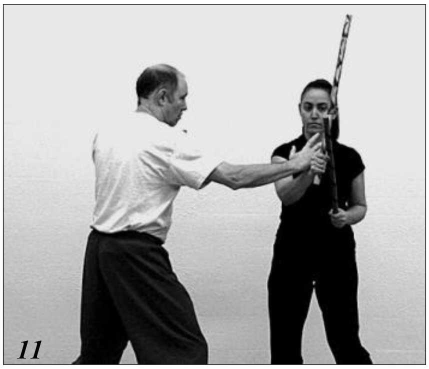
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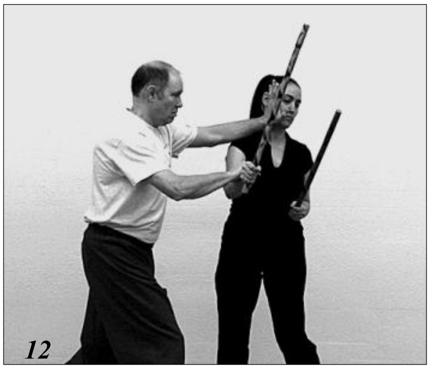
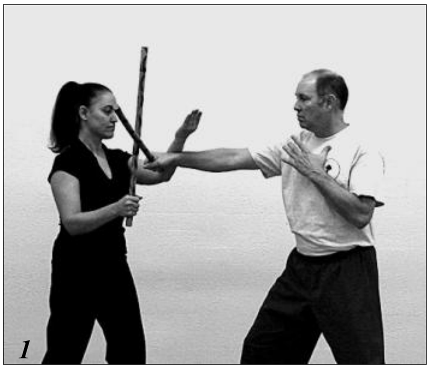

12

If worse comes to worse and my timing and sensitivity are off, I always have a target I can hit.

Disarm Reversals. Here are several examples of reversing the disarm to strike number 2.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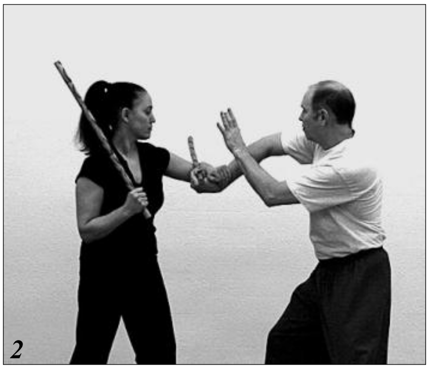
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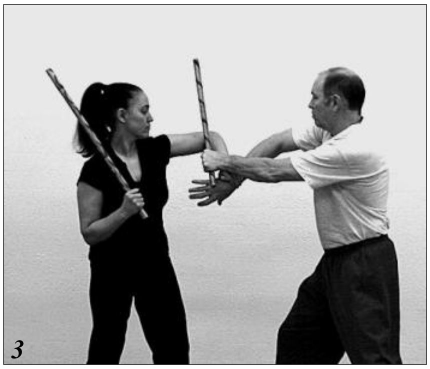
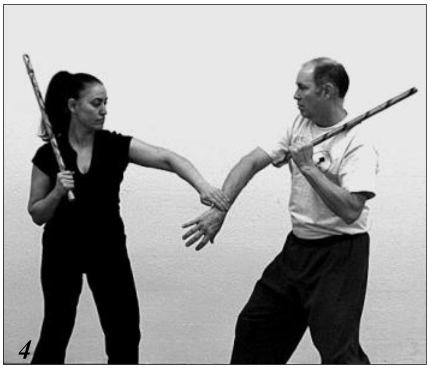

3

Access to my cane (photos 1-4) I catch my own cane as it comes around.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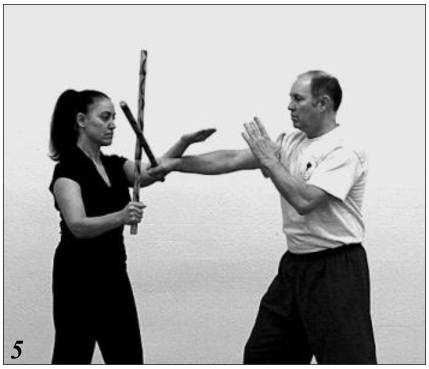
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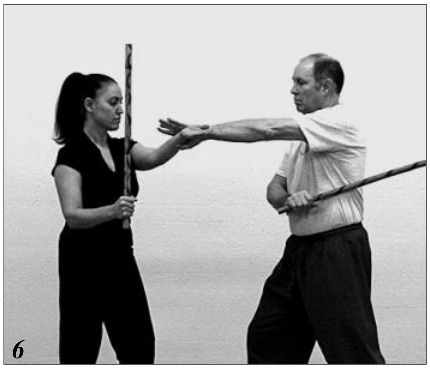
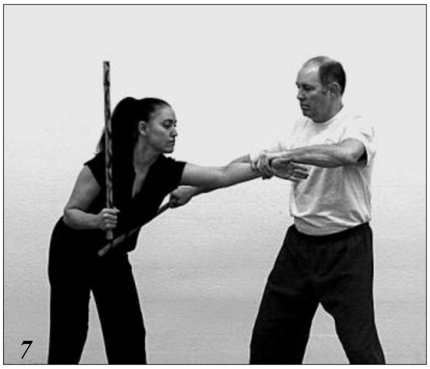

6

Access to her arm (photos 5-8) I catch her arm during the entry into the disarm.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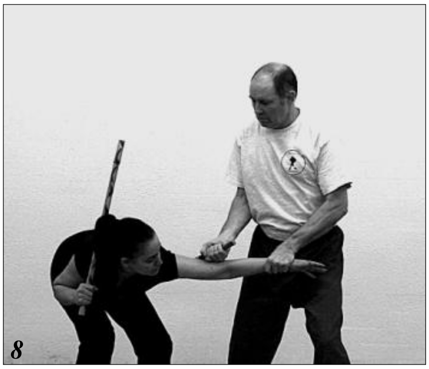
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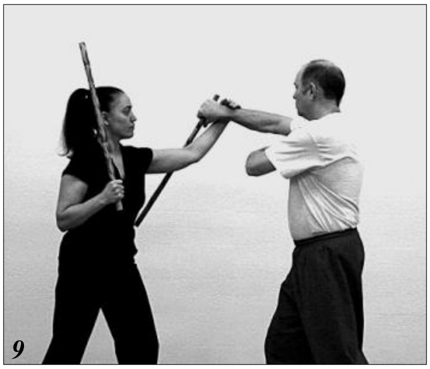
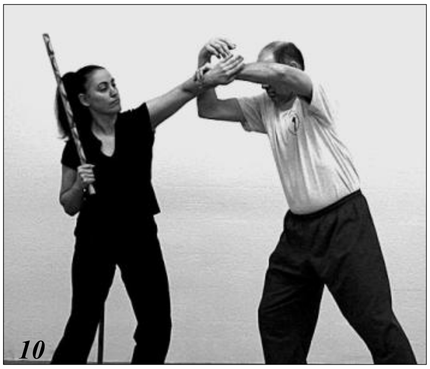

9

Access to her arm (photos 9-12)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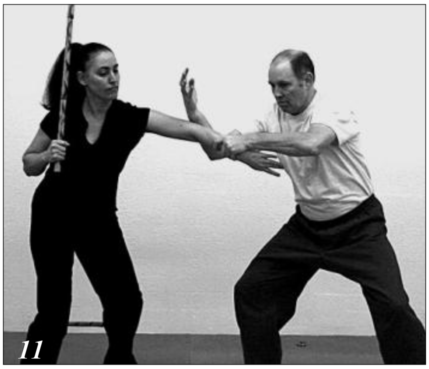
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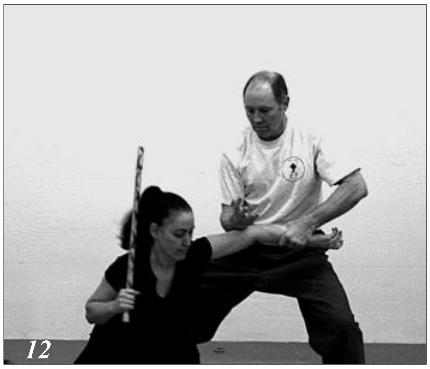
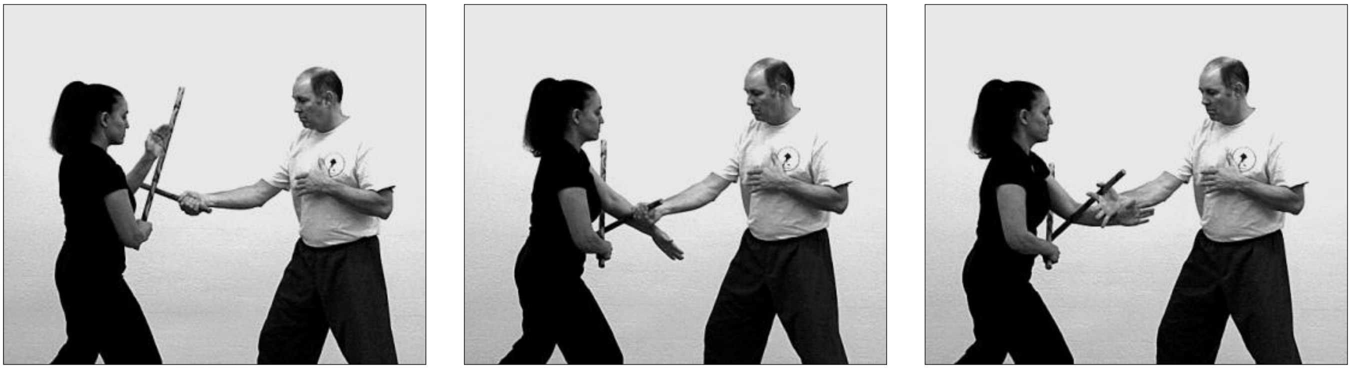
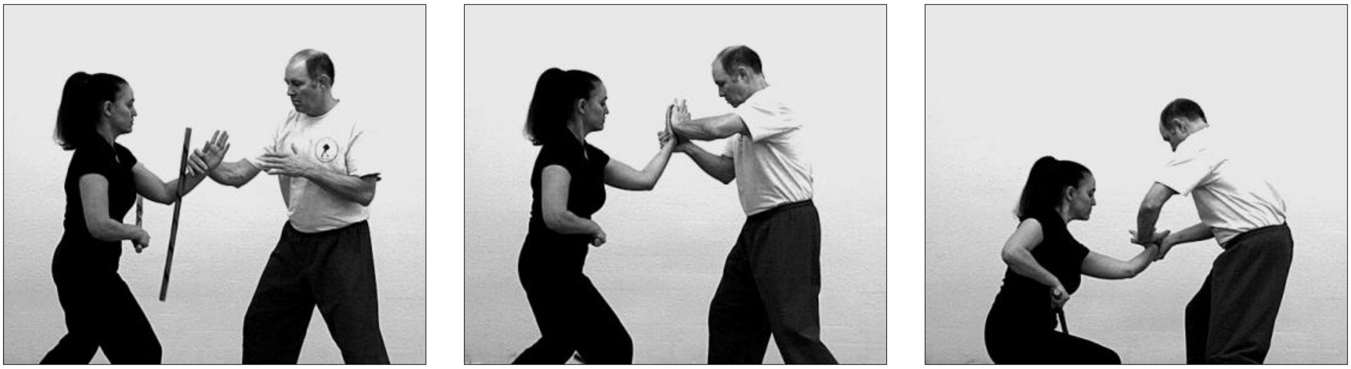

12

I come up under and catch her arm after it has come full circle. I use this when my timing is late rather than early.

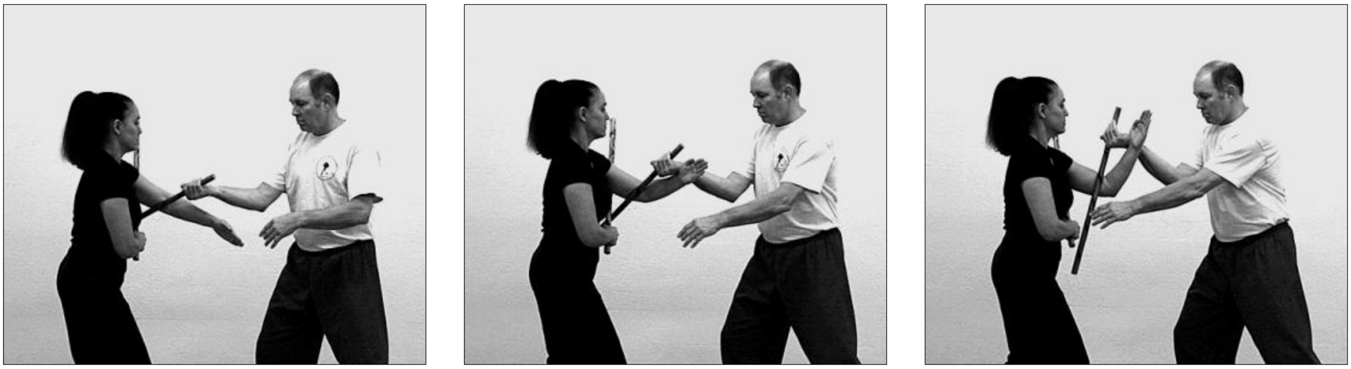
Disarm Reversals. Here are two examples of reversing the disarm to strike number 3.



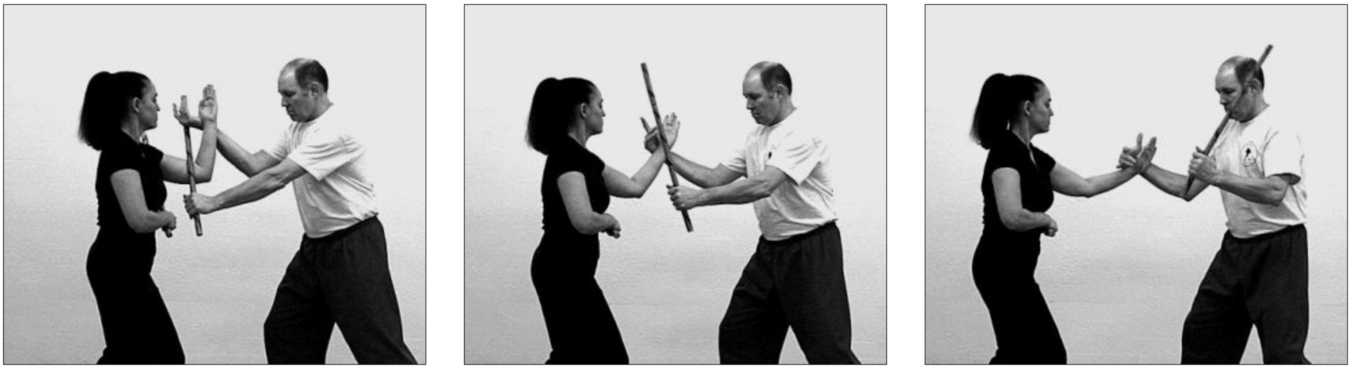
Access to her arm - She inserts her arm in for the disarm. I abort as her hand circles up.



I grab her hand and turn it into a wrist lock for my counter.

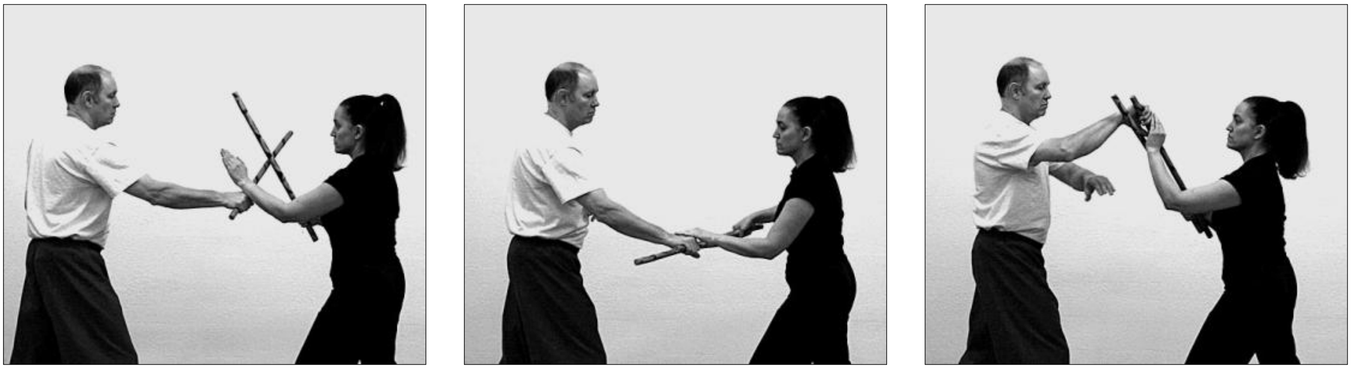


Access to my cane - She inserts her arm for the disarm. I reach out as she rotates my cane...right into my own hand.

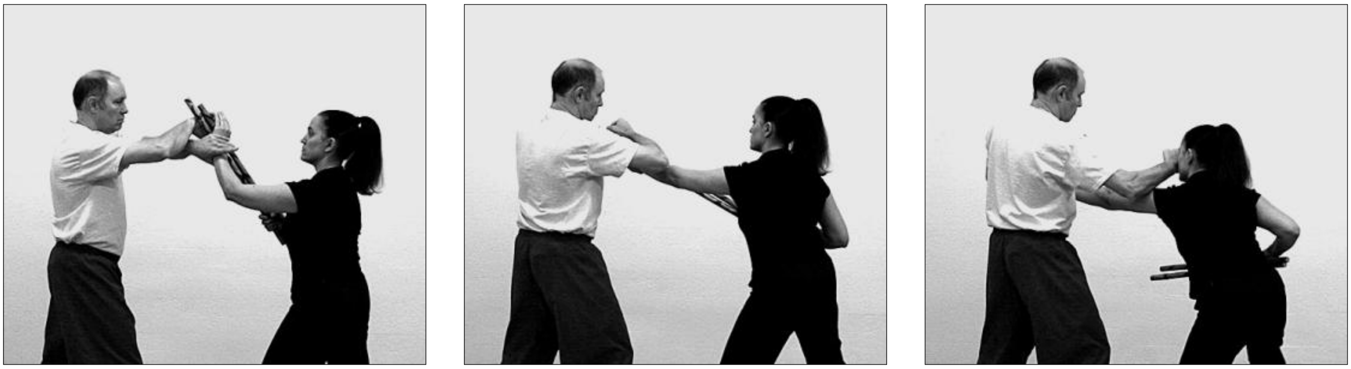


I pull my cane out and roll back for distance.

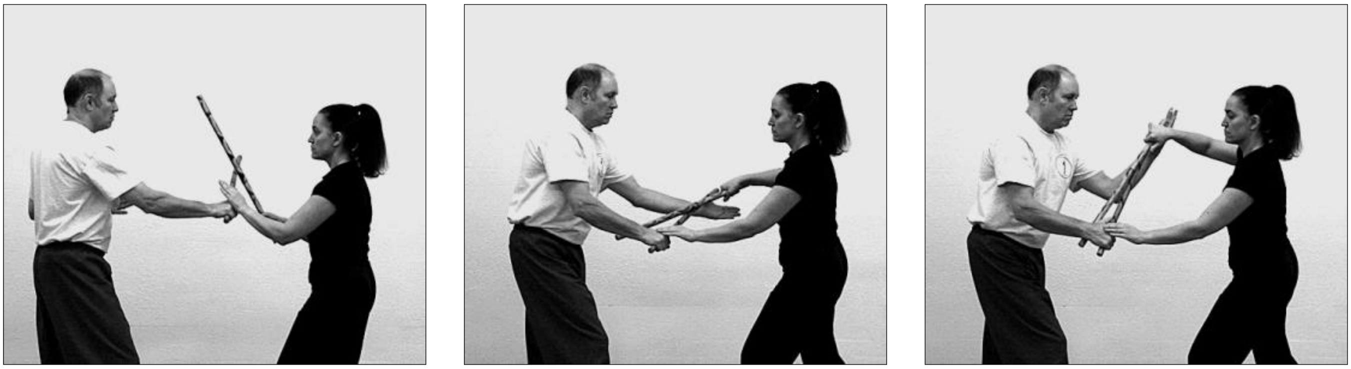
Disarm Reversals. Here are a couple of reversing the disarm to strike number 4.



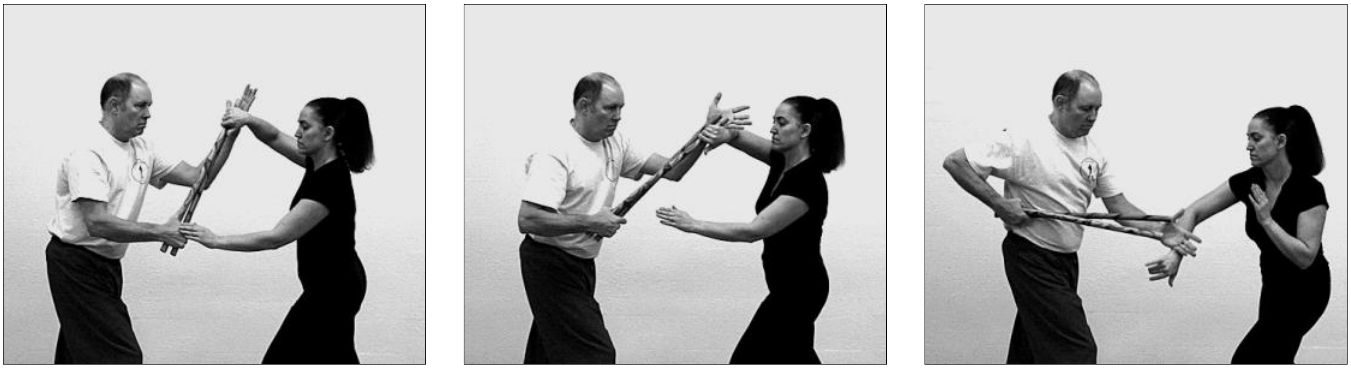
Access to her arm - As she swings my cane around I come up under her arm to grab her wrist.



I let go of my cane, grab and pull her in to my back fist counter.

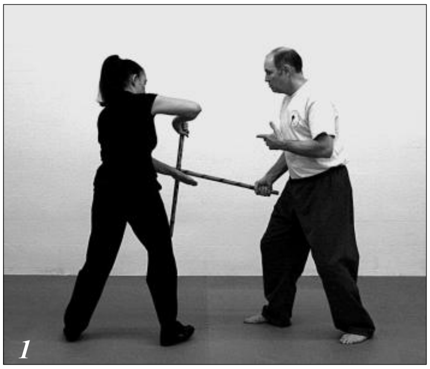


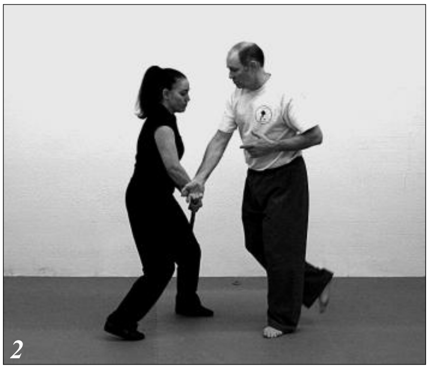
Access to her arm and cane - As she inserts her cane under my wrist, I reach out under her cane hand and lift it up.

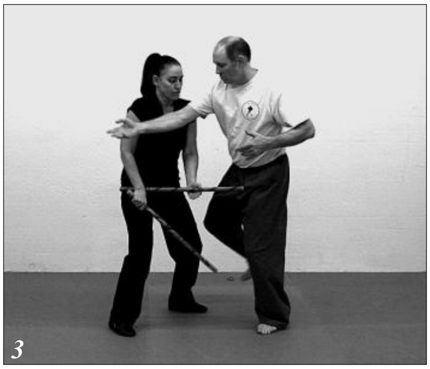


At her canes vertical peak, I pull my right hand back and cut down with my left hand at the same time to counter disarm her.

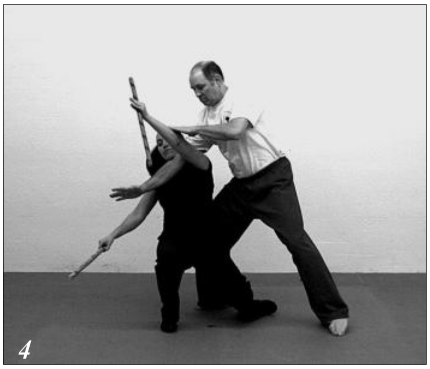
Disarm Reversals. Here are several examples of reversing disarm to strike number 5.

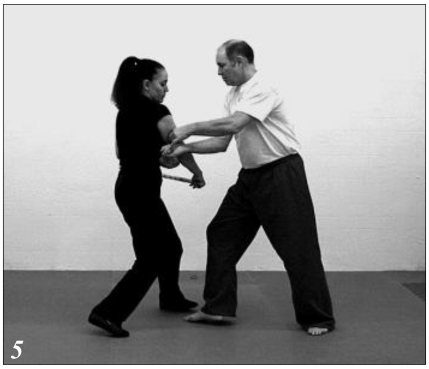


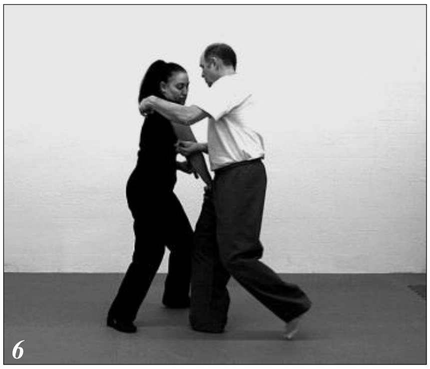




Access to a target (photos 1-4) My partner begins to disarm me. I let go as she executes and step behind her.

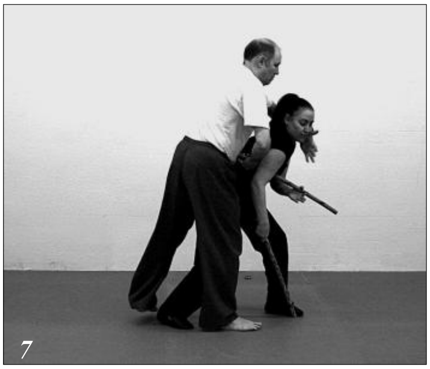


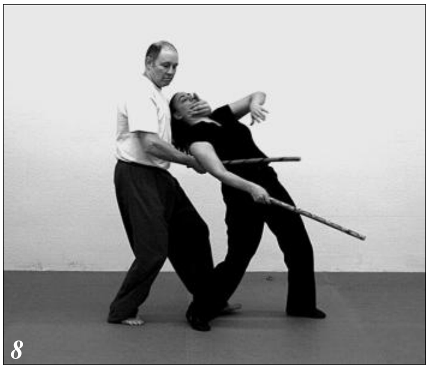


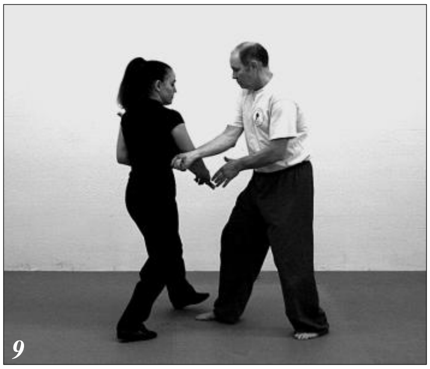


I turn this into a Diving Throw.

Access to a target (photos 5-8) As she brings her arm through for the disarm...

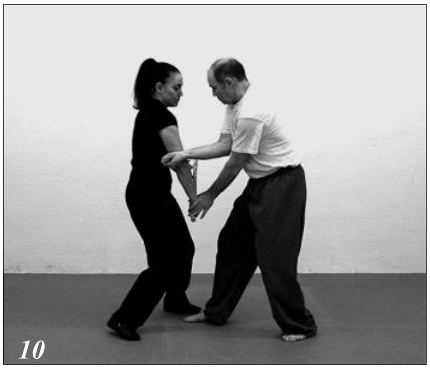


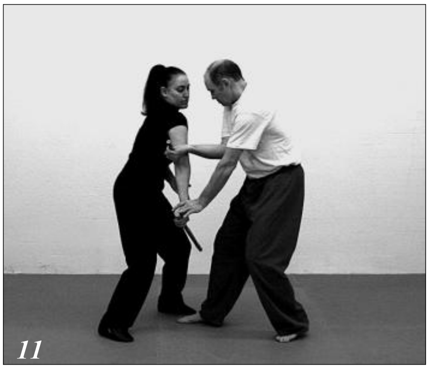


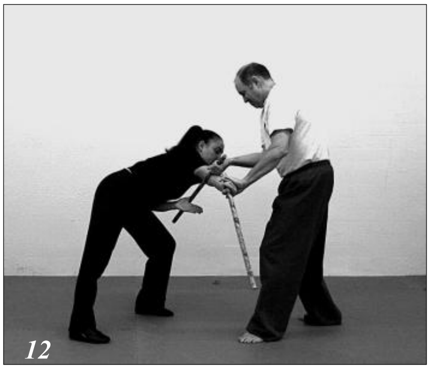


...I step around behind her to access her head for a counter throw.

Access to her arm (photos 9-12)

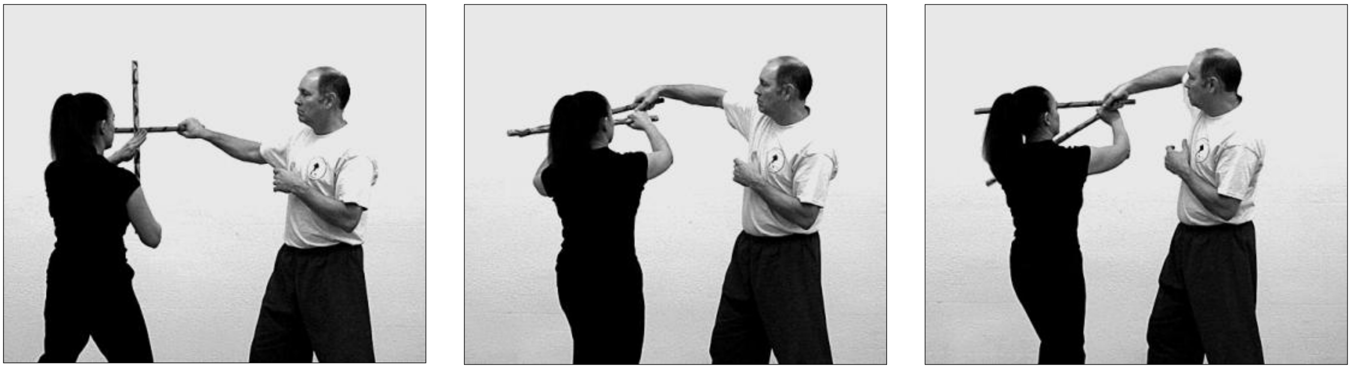




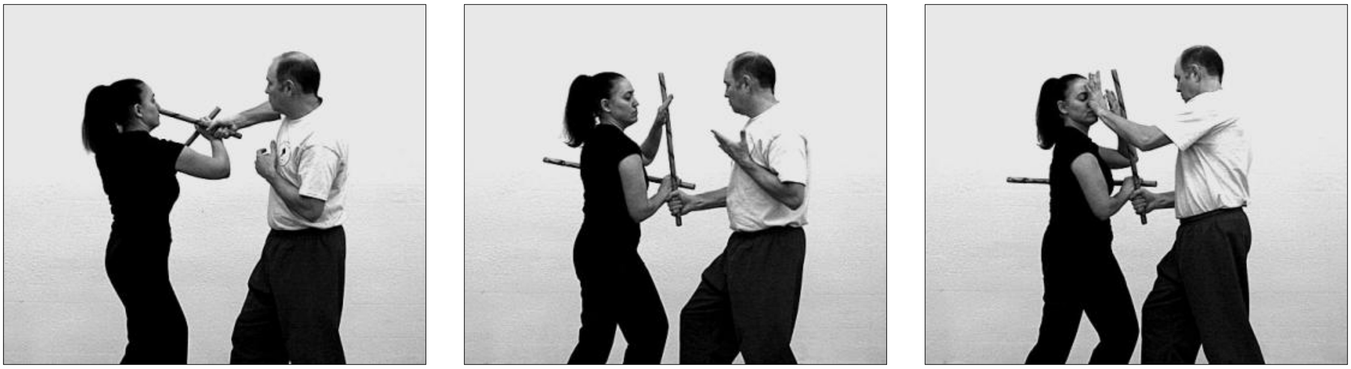


As she brings her arm through for the disarm, I raise my cane, grab her wrist and pull towards me for an elbow lock.

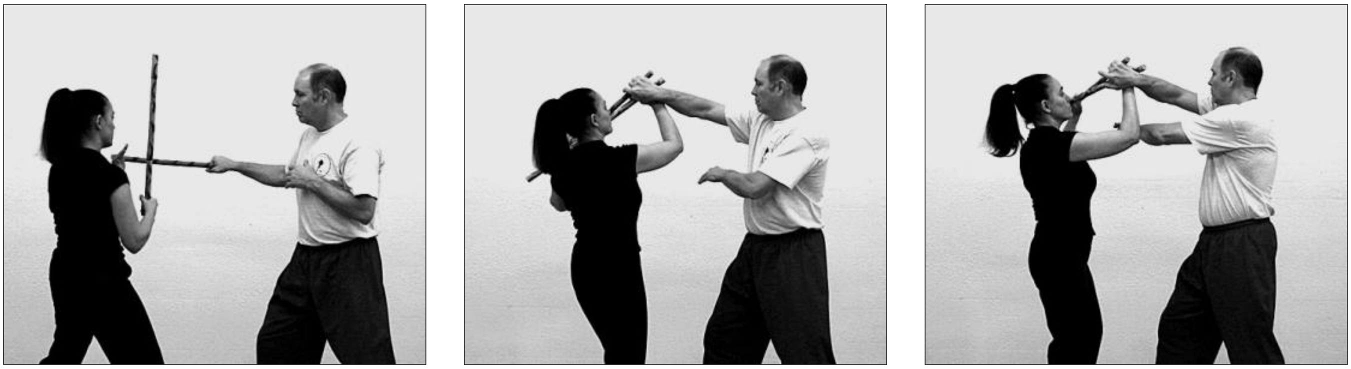
Disarm Reversals. Here are several examples of reversing the disarm to strike number 6.



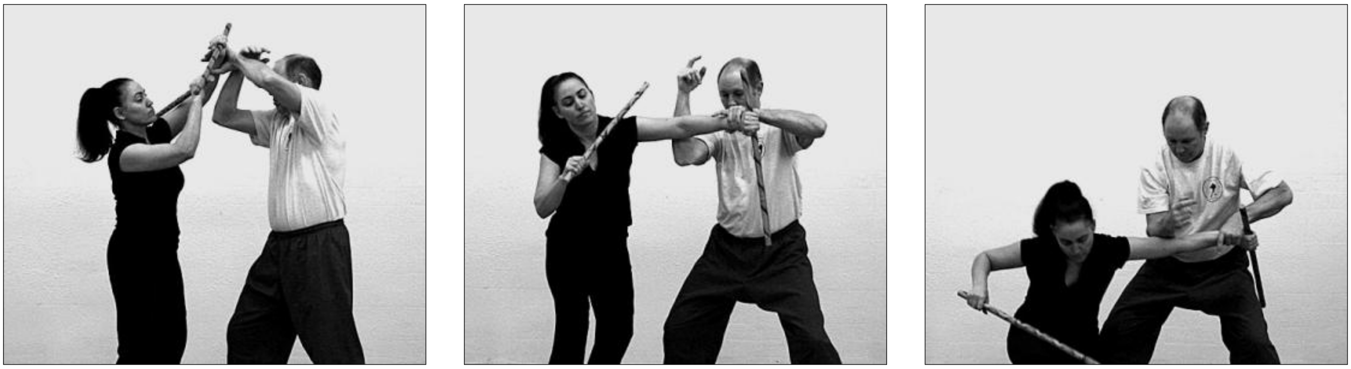
Access to my cane - She begins her disarm. I relax my grip so that I let the cane rotate within my hand.



I bring my cane down on her wrist for the counter and follow up with a strike of my own.

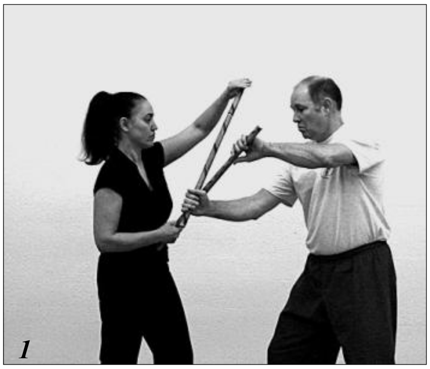


Access to her arm - She begins her disarm. As she brings her arms across her body, I reach under her check hand...



...with my check hand and grab it. I let go of my cane and use that arm to create an arm bar for my counter.

Disarm Reversals. Here are several examples of reversing the disarm to strike number 7.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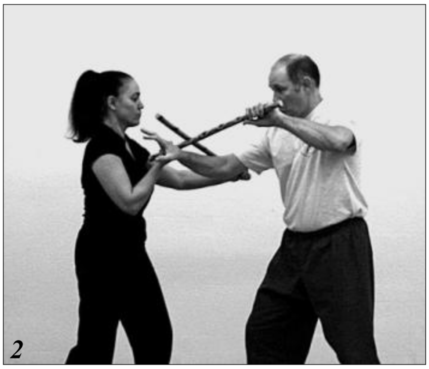
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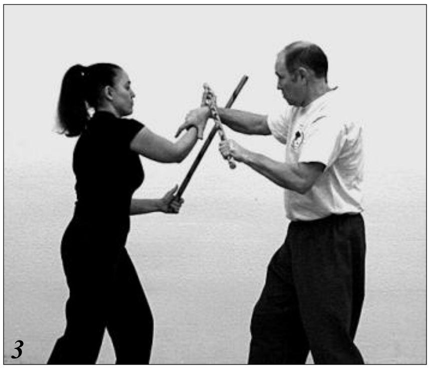
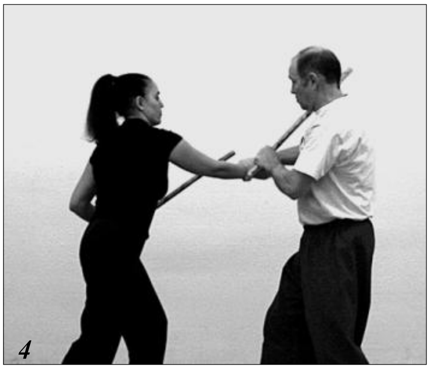
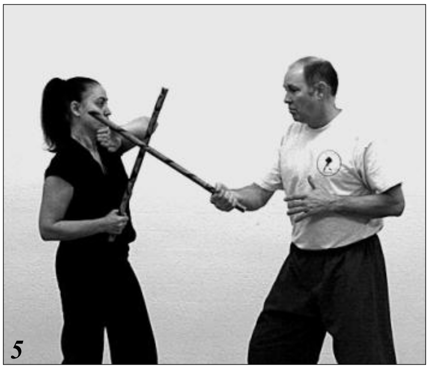

3

Access to her cane and arm (photos 1-4) - She begins her disarm. I grab her cane and release mine. I grab her arm and...


4

...counter disarm her.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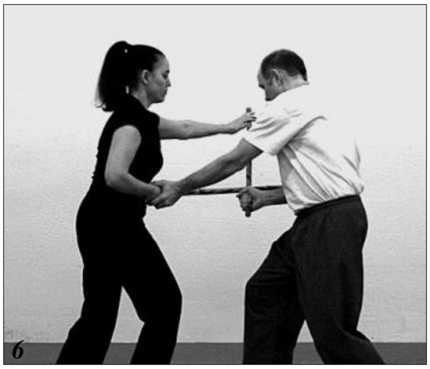
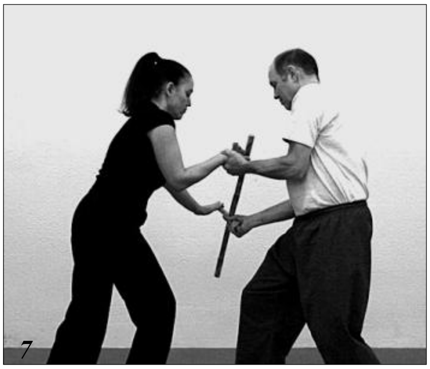

6

Access to her arm (photos 5-8) -She begins the disarm. I grab her cane hand.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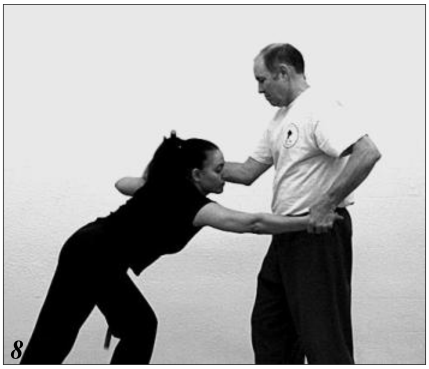
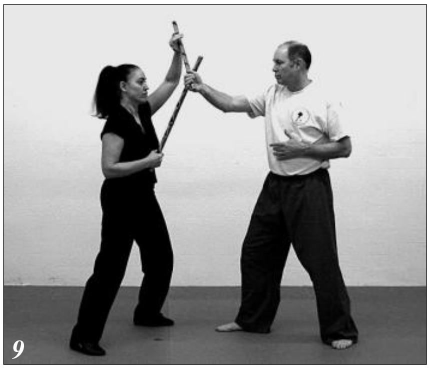
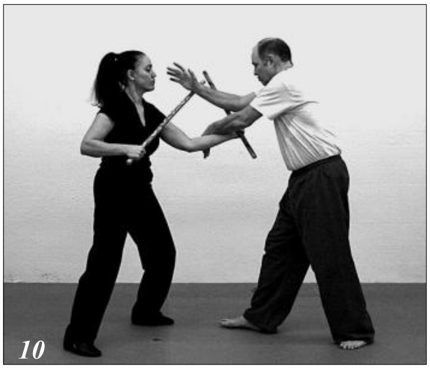

8

I pull her cane hand and push her cane for the counter disarm.


9

Access to a target (photos 9-12)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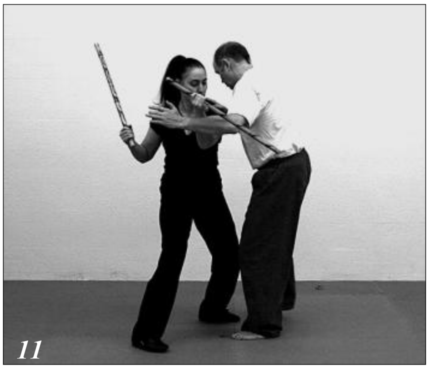
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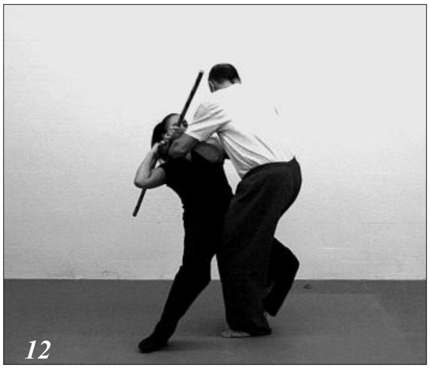
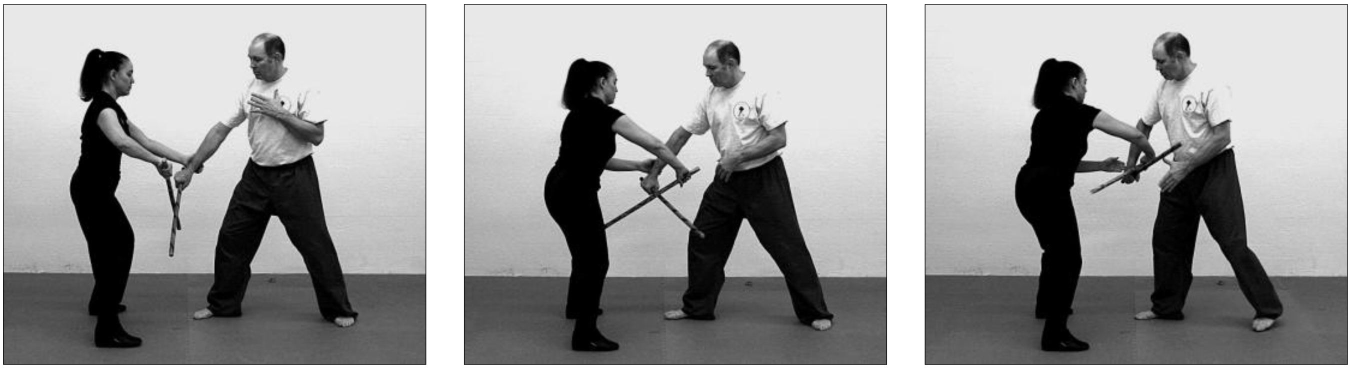
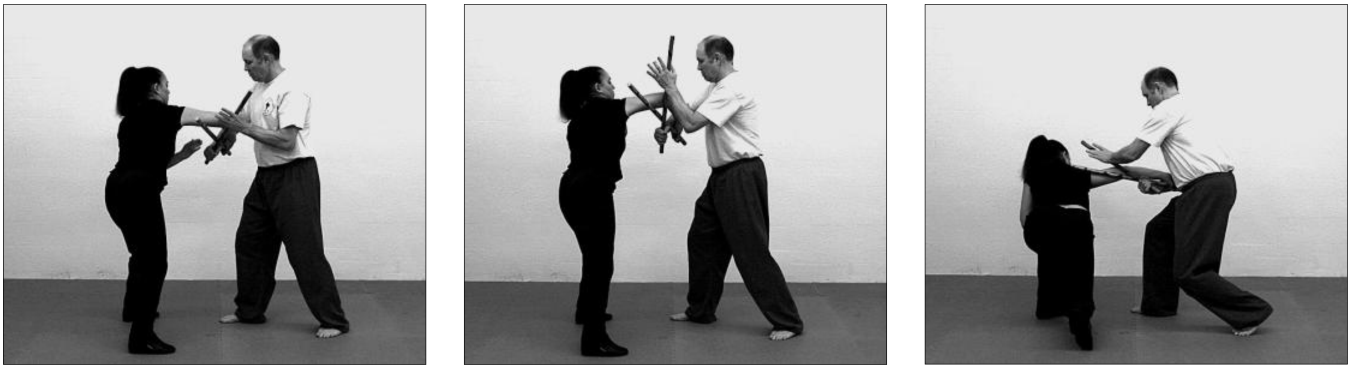

12

I let her disarm me and pass her arm to the left. I step in and do a heel hook takedown for my counter..

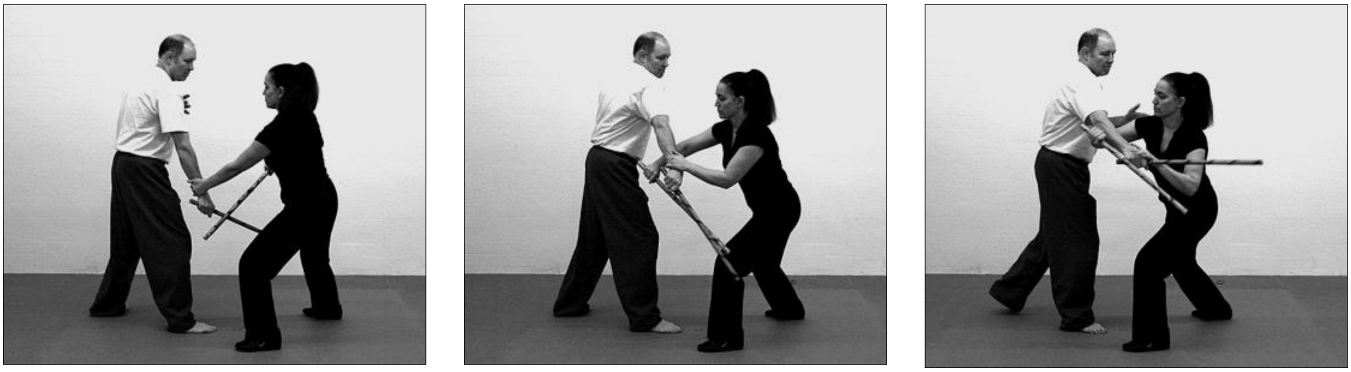
Disarm Reversals. Here are two examples of reversing the disarm to strike number 8.



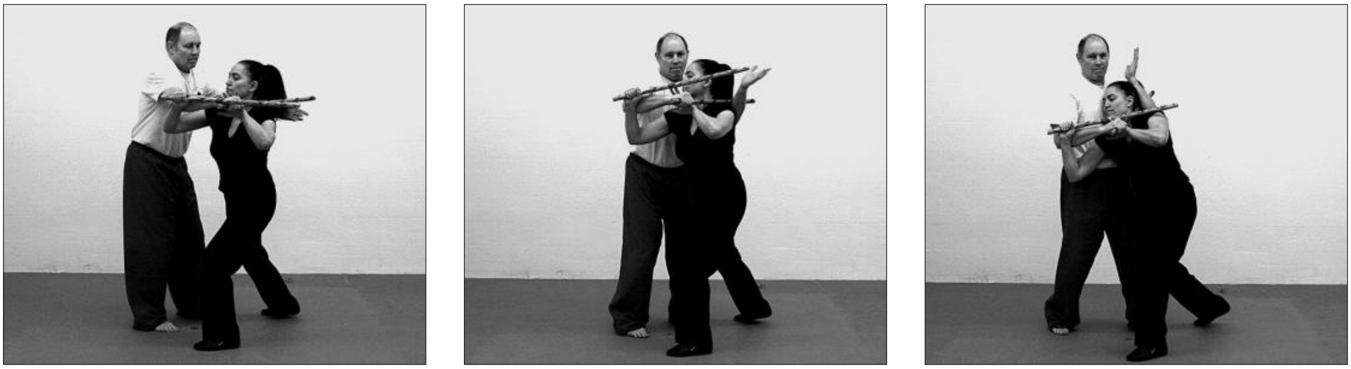
Access to my cane - She begins her disarm. I flip my cane up to my other hand and roll it over her arm.



This causes her arm to bend, which secures my cane lock on her elbow.

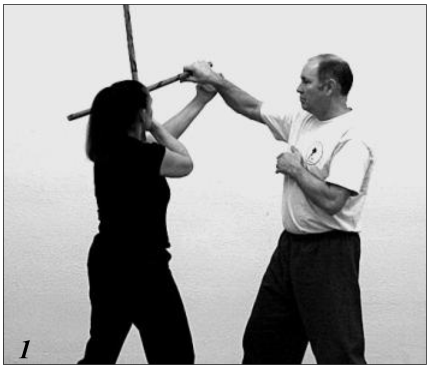


Access to a target - My partner enters her arm in for a disarm. I add her energy to



...my arm up and put my cane against her neck. I hook my cane from underneath with my other arm for a neck lock.

Disarm Reversals. Here are several examples of reversing the disarm to strike number 10.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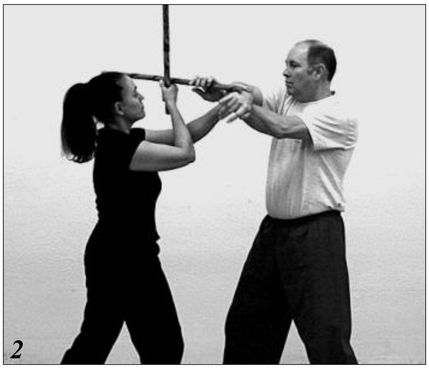
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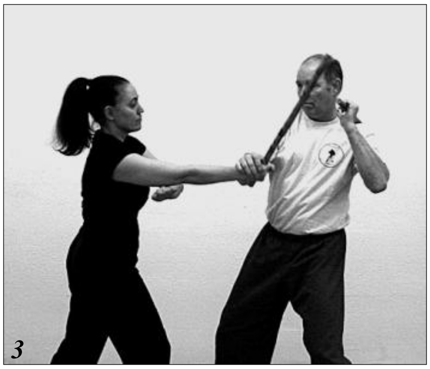
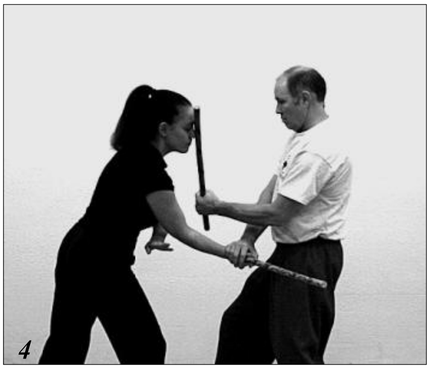

3

Access to my cane (photos 1-4) - She cuts through to effect the disarm. I reach with my free hand to catch my cane.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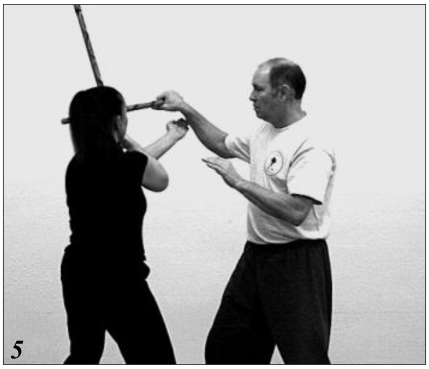
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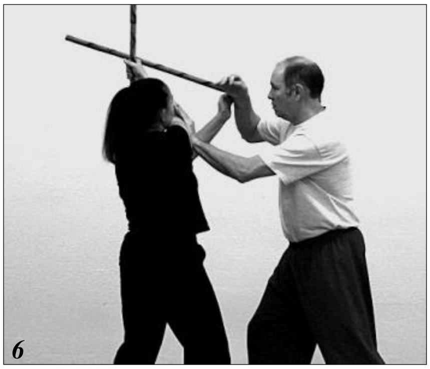
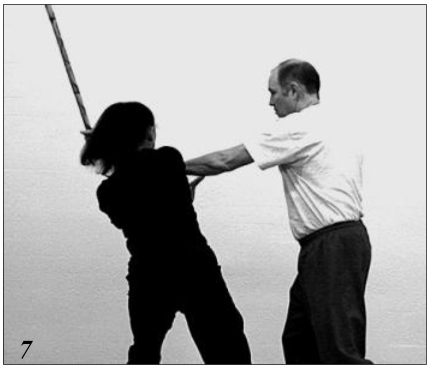

6

I trap her arm down and counter strike. Access to a target (photos 5-8) - She begins her disarm. I let go of my cane...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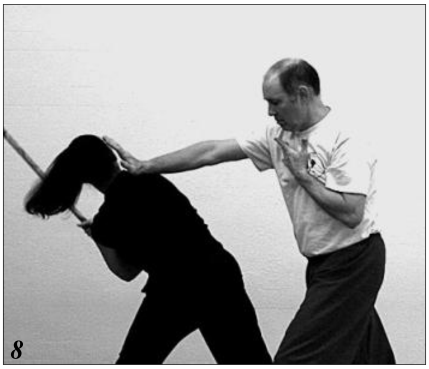
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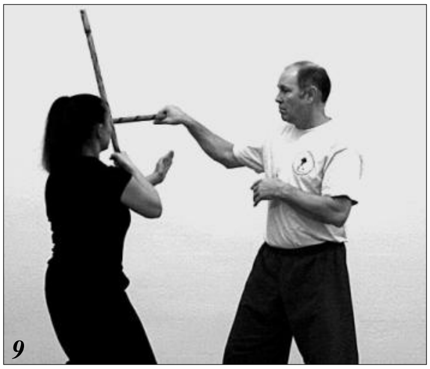
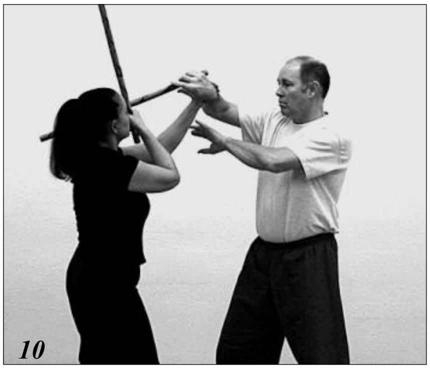

9

...jam her shoulder with my check hand and follow up with a palm punch. Access to her arm (photos 9-12)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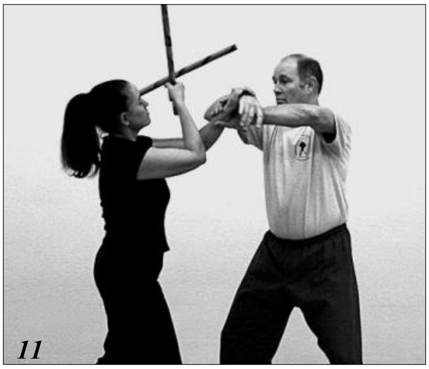
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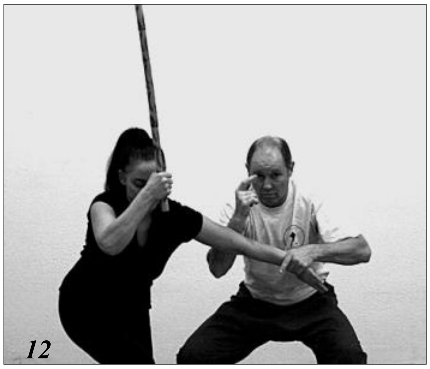
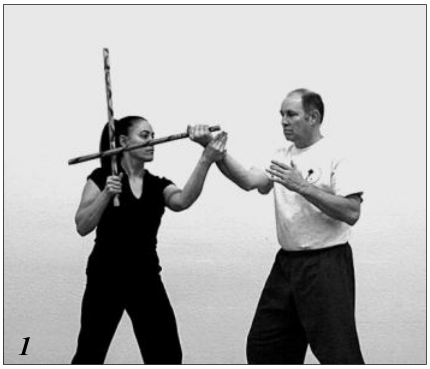

12

I let go of my cane as her hand cuts through. I grab her cutting arm and transform it into a n arm bar.

Disarm Reversals. Here are two examples of reversing the disarm to strike number 11.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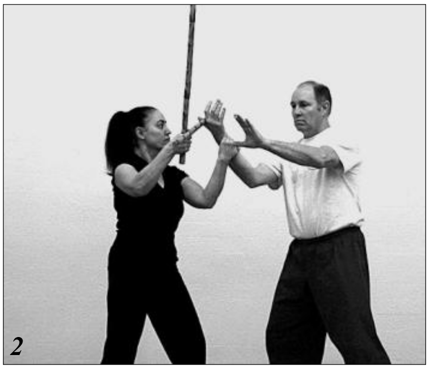
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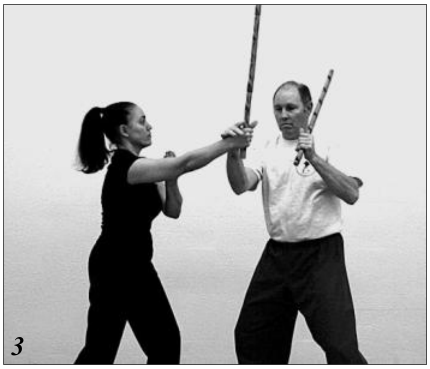
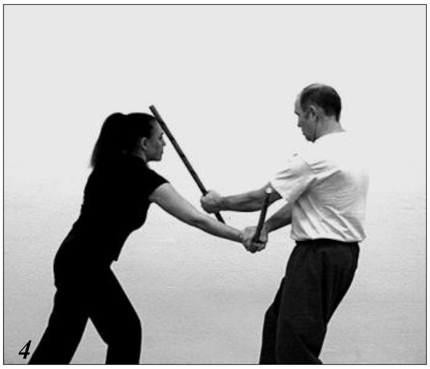

3

Access to my cane (photos 1-4) - She begins to disarm me. I give up my cane and catch my cane on the disarm.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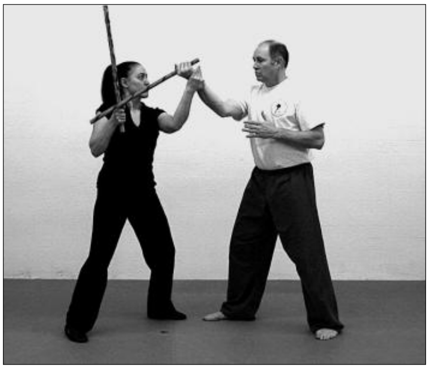
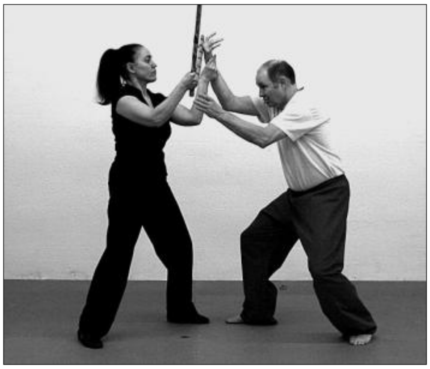
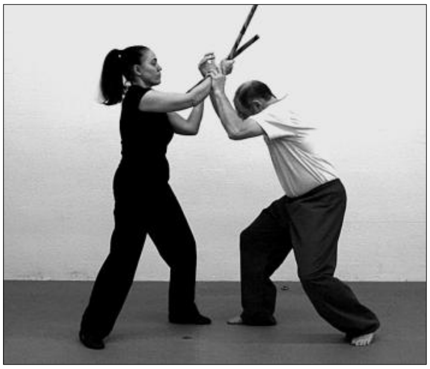
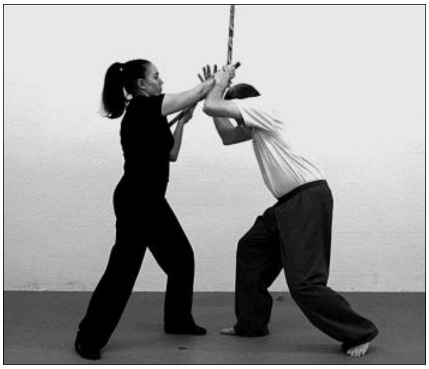
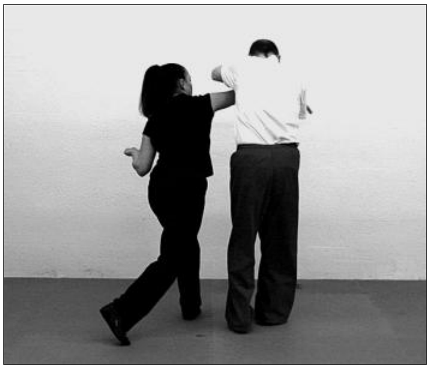




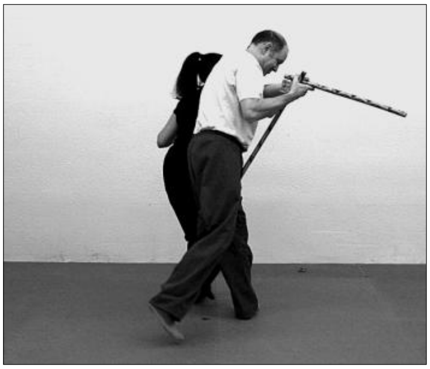
I trap down her arm and counter strike. *Access to her arm - She begins to disarm me. I reach up with my check hand.*

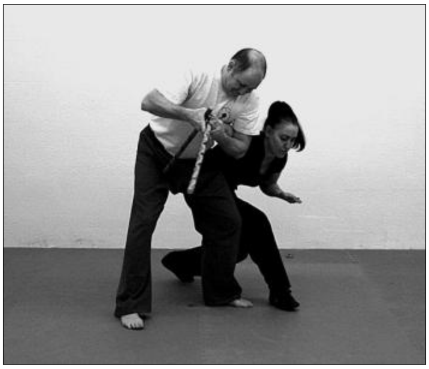


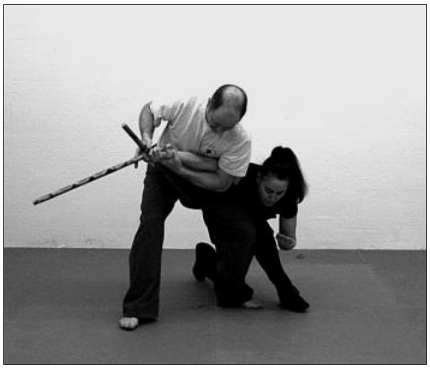




I grab her cane wrist and step in with my rear leg. I spin to my rear while placing her elbow under my armpit.

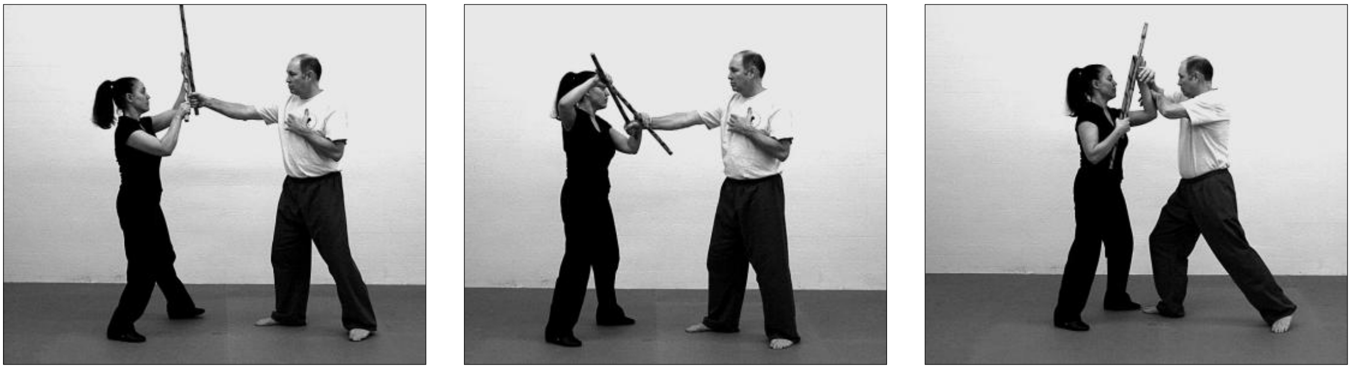




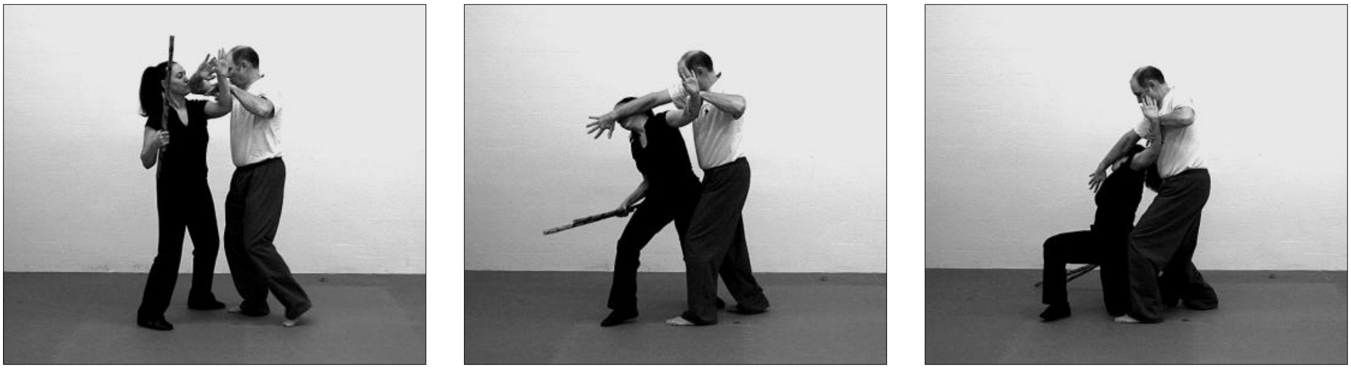


I finish my step to my rear and take her down with an armpit-elbow lock.

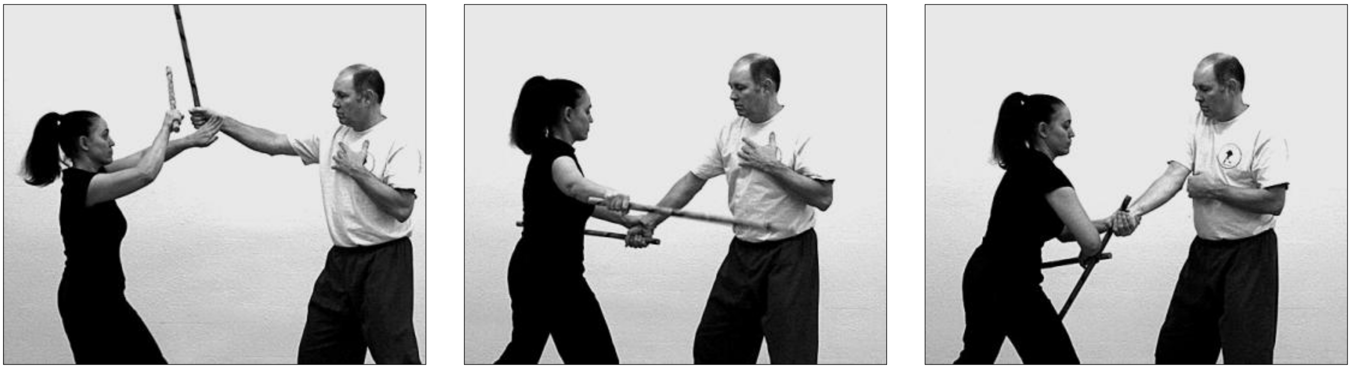
Disarm Reversals. Here are two examples of reversing the disarm to strike number 12.



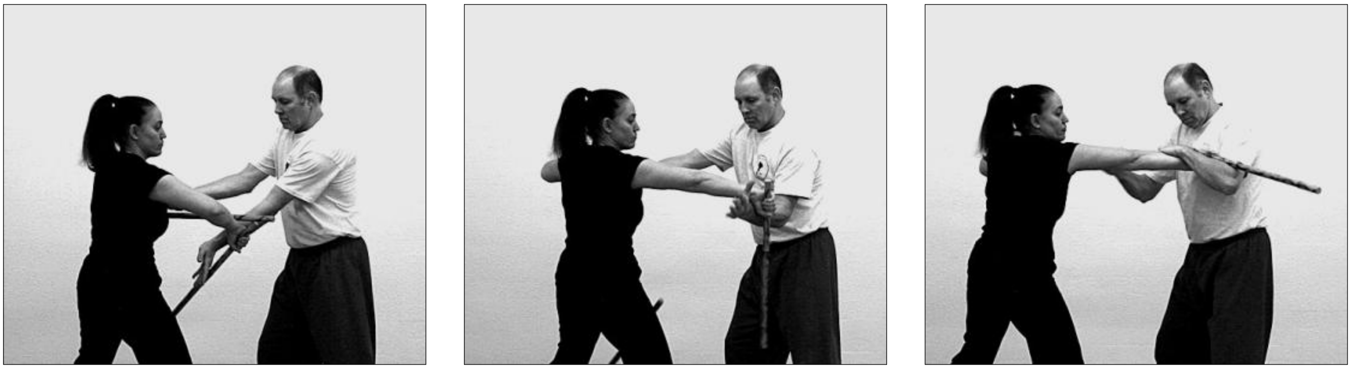
Access to a target - She begins by inserting her cane under my wrist. As she raises my arm for the disarm. I let go.



I capture her check hand with my own, step forward and take her down with a backward head throw.

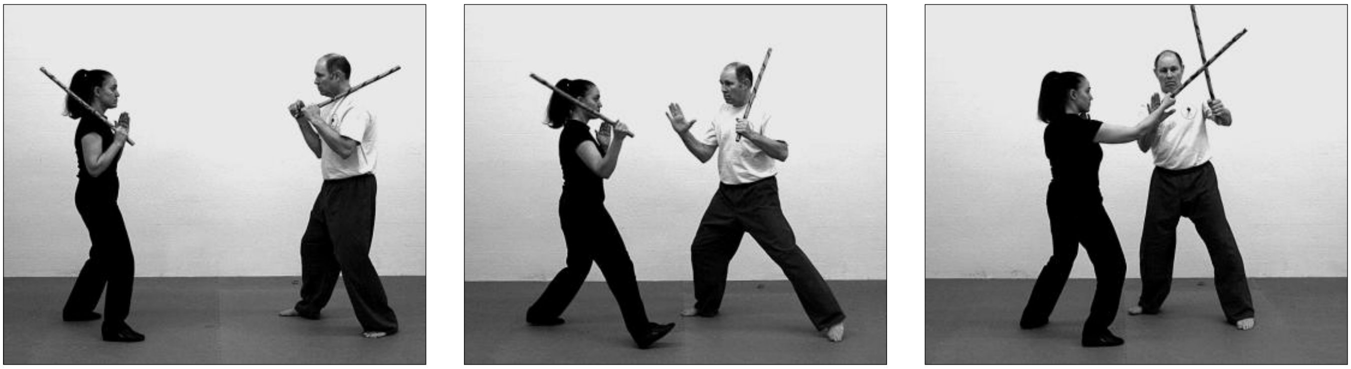


My partner umbrellas my strike and goes for a quick strip. As she disarms I reach forward with my check hand...

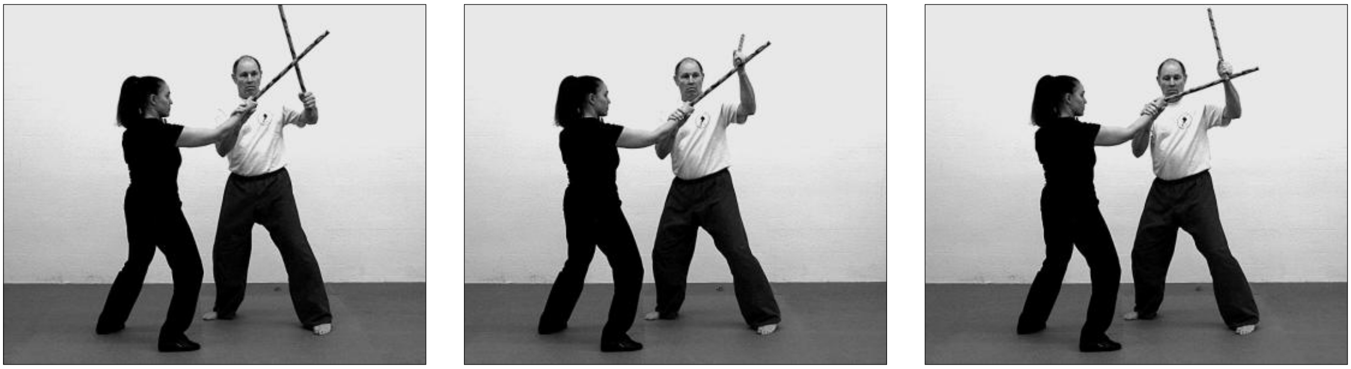


...over her cane. I loop her wrist from underside and capture her arm for a lock or counter disarm.

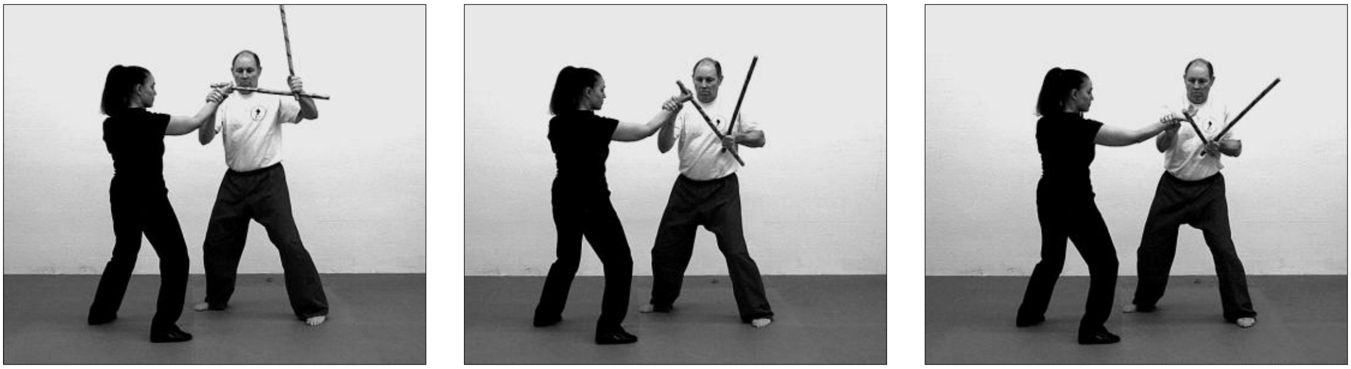
Cross Disarms An advantage of training with Prof. Remy Presas is that he was left-handed. He trained his students in the use of the left hand as well as the right. Here are disarms against strike numbers 1-12 done with the cane in the left hand. Below I start with Cross Disarm against strike number 1.



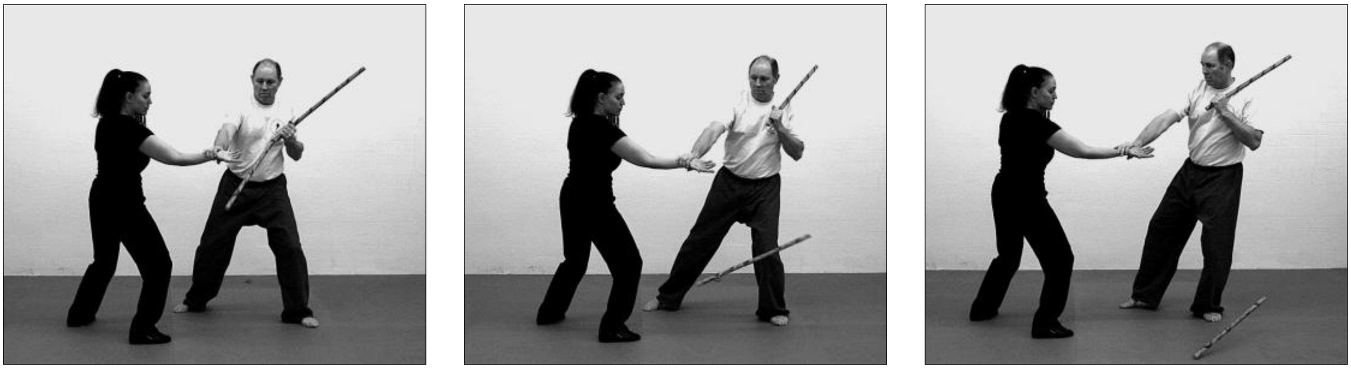
My partner strikes at me with a number 1 strike. I angle forward, block and capture her wrist.



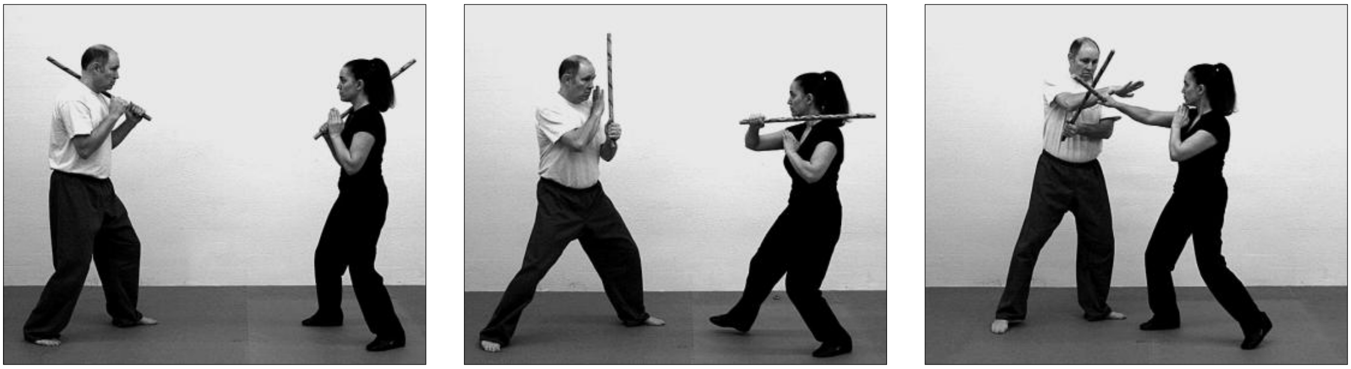
I hook the butt of my cane over hers. I pull the tip of her cane down as I raise her wrist up.



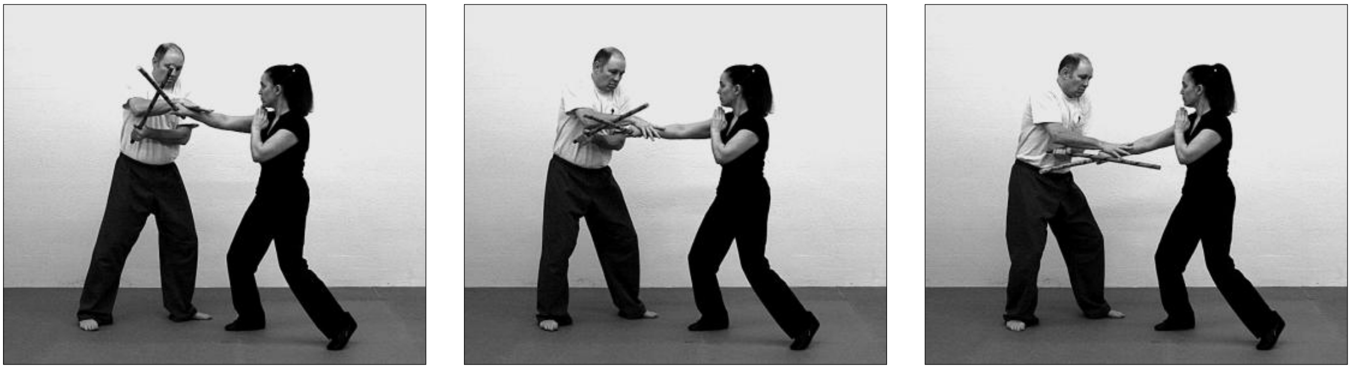
I push outward for the disarm. I lean back out of her striking range for my safety action (bottom photos).



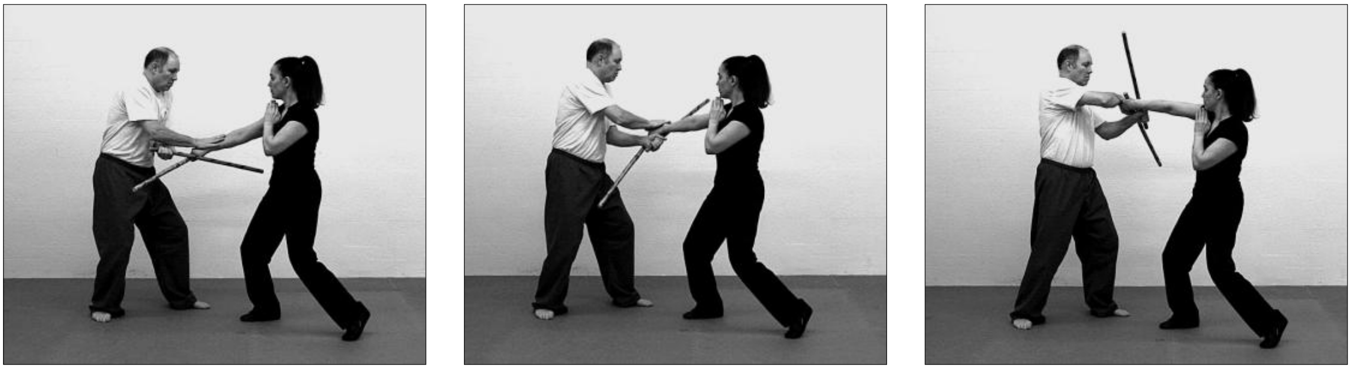
Cross disarms continued. This is the cross disarm to strike number 2.



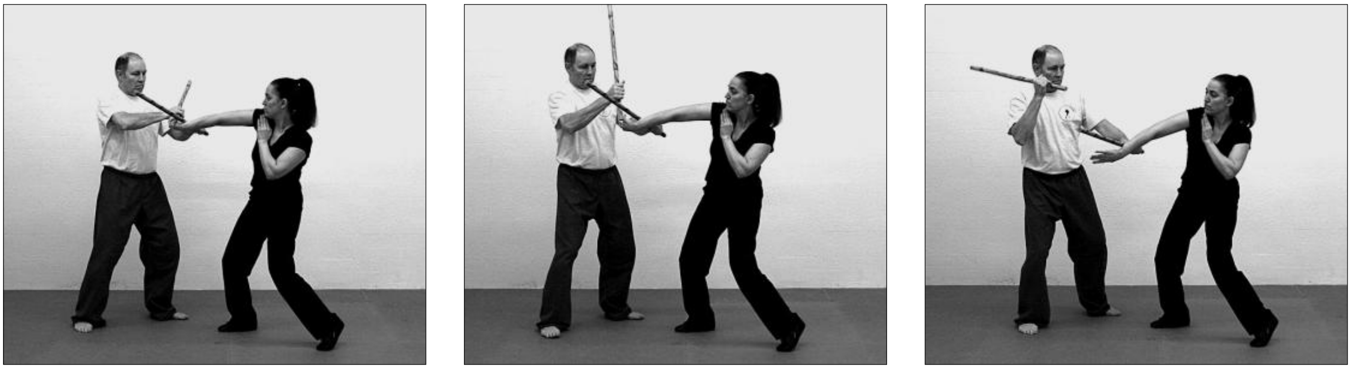
My partner strikes at me with a number 2 strike. I angle, block and cross check to her wrist.



I depress her arm so that I can easily slide the tip of my cane under her cane wrist.

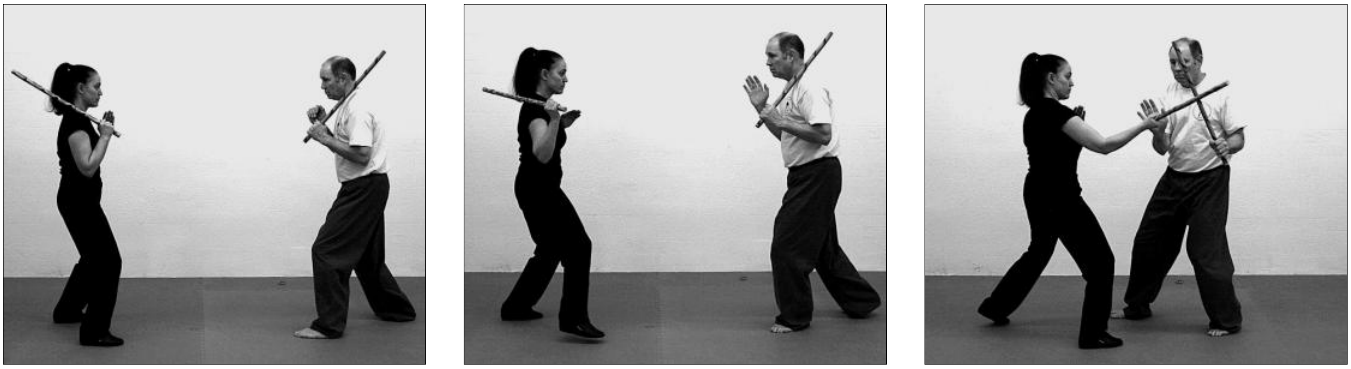


I insert my cane to where our wrists meet. I raise my cane hand elbow to lift her stick to my waiting hand.

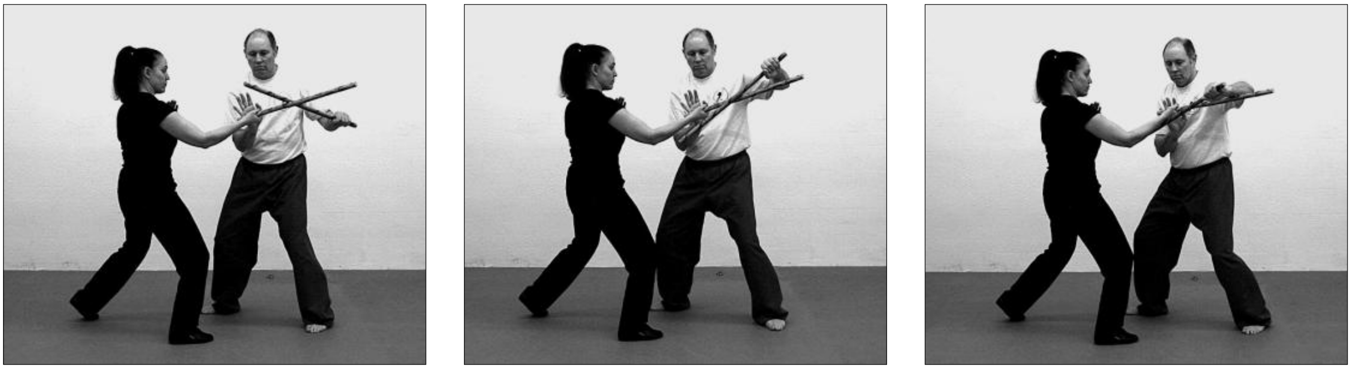


From there I peel the cane out of her grip and use my cane to trap her arm down for my safety.

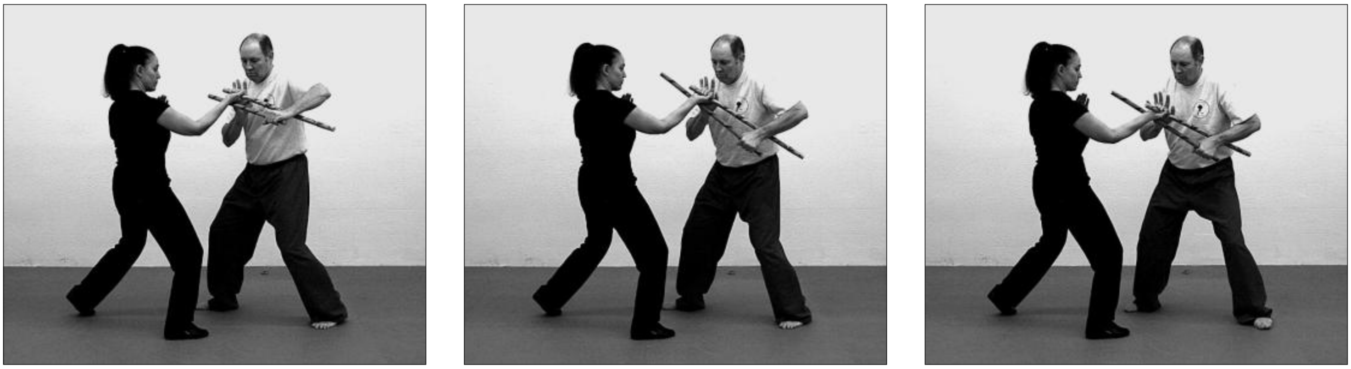
Cross disarms continued. This is the cross disarm to strike number 3.



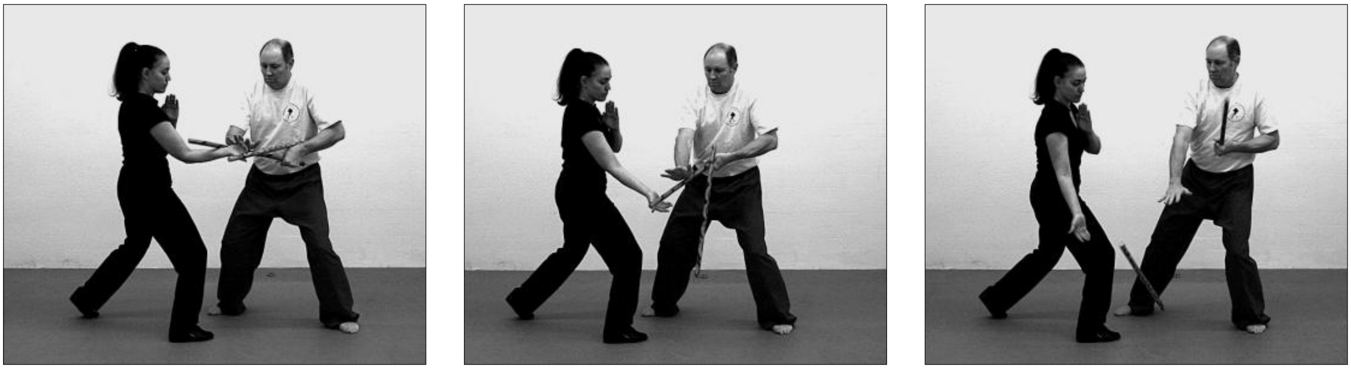
My partner strikes at me with a number 3 strike. I angle step, block and parallel check her cane hand.



I dive the tip of my cane under her wrist and place my wrist over the top of her cane.

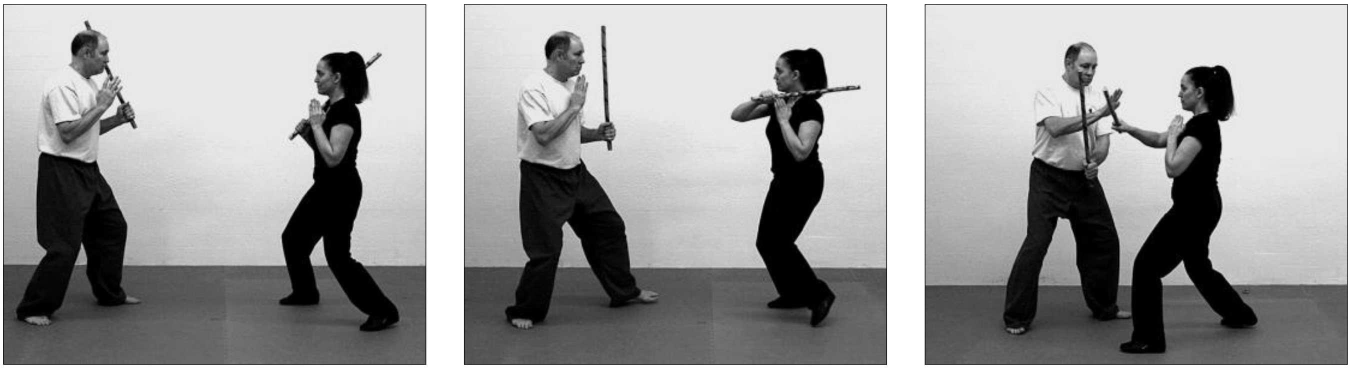


I lower my left forearm to my side while pushing her grip hand first up, then outward. This turns her hand up.

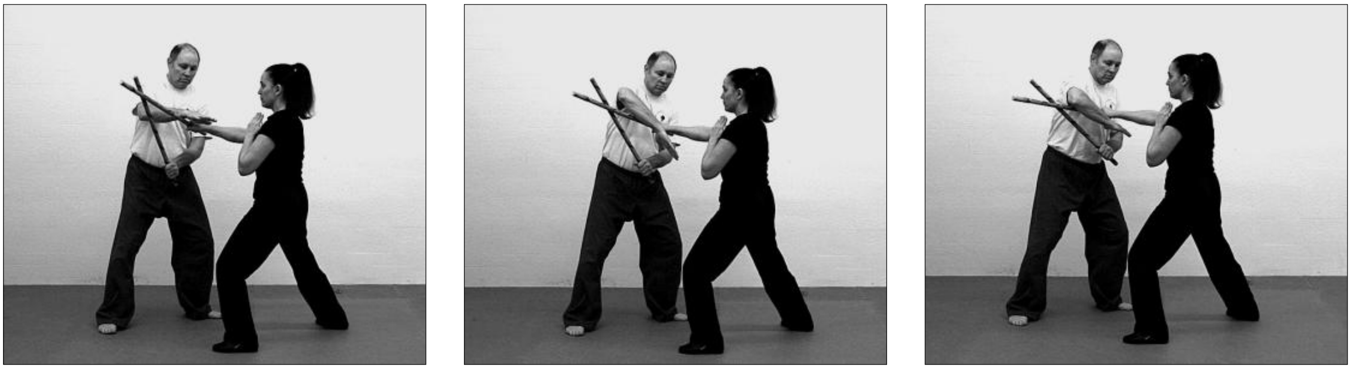


My outward push is directed at a 45 degree angle out from her shoulder. I roll back for my safety .

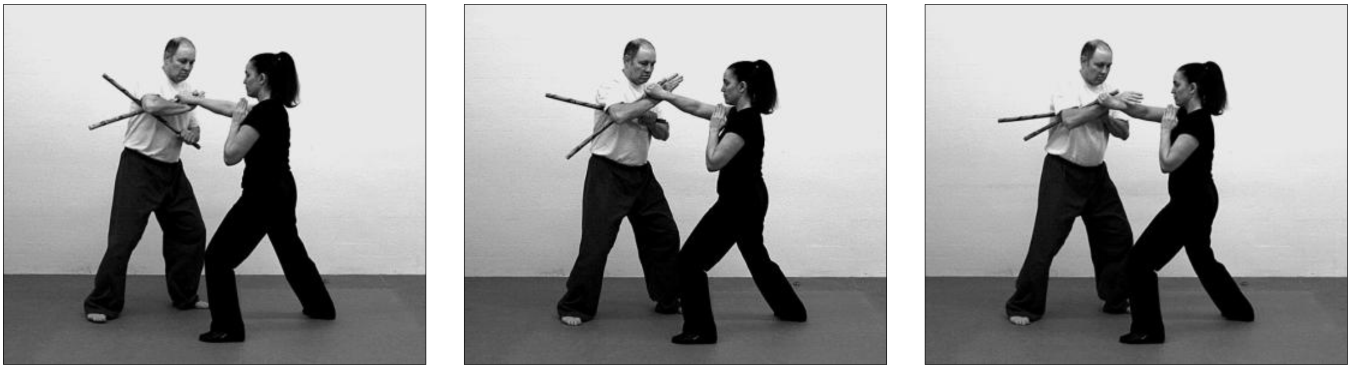
Cross disarms continued. This is the cross disarm to strike number 4.



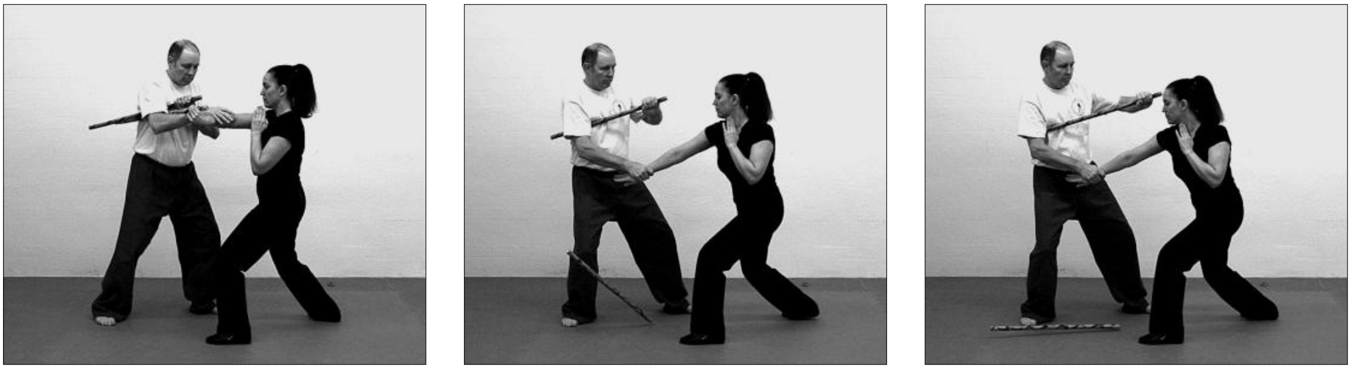
My partner strikes at me with a number 4 strike. I angle, block and cross check her cane hand.



I push her hand down slightly so that I can snake my check hand under her wrist. As I circle my hand from under to over...

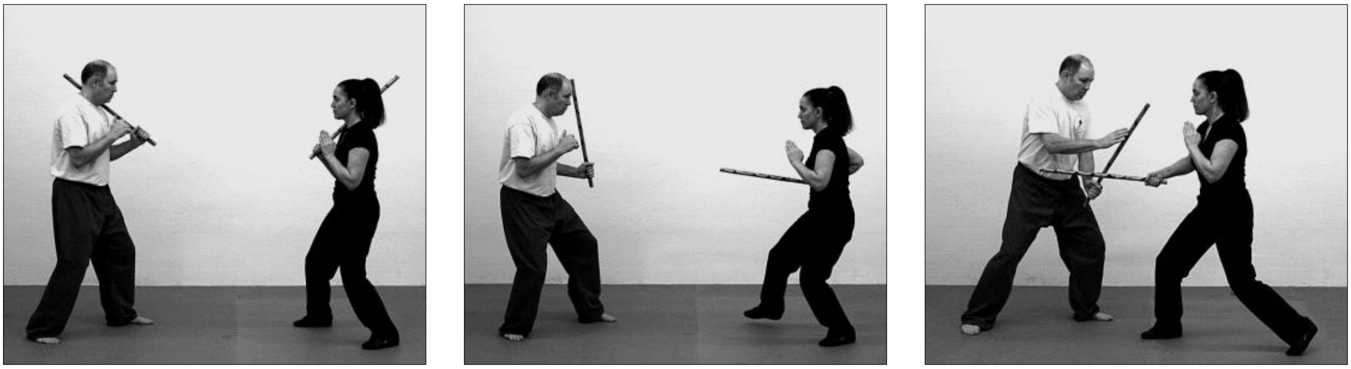


...I drop my right elbow to my side to guide the tip of her cane behind me. I cut over the top of her wrist with my hand.

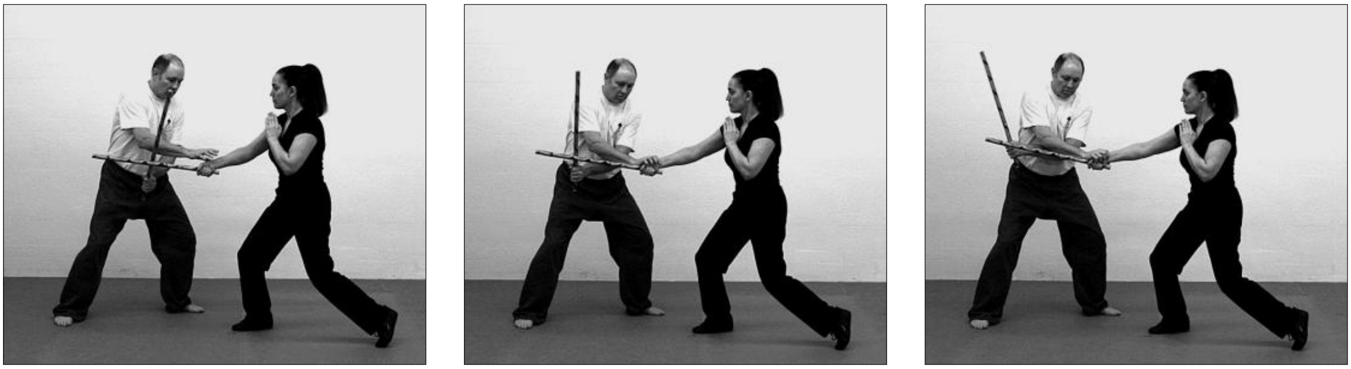


I cut down for the disarm. As I do, I grab her wrist and pull her in for my counter strike.

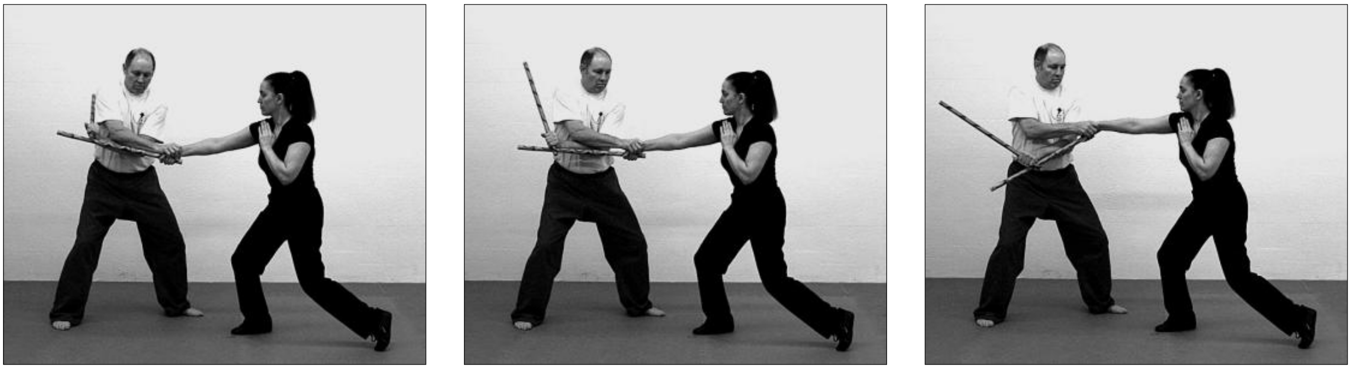
Cross disarms continued. This is the cross disarm to strike number 5.



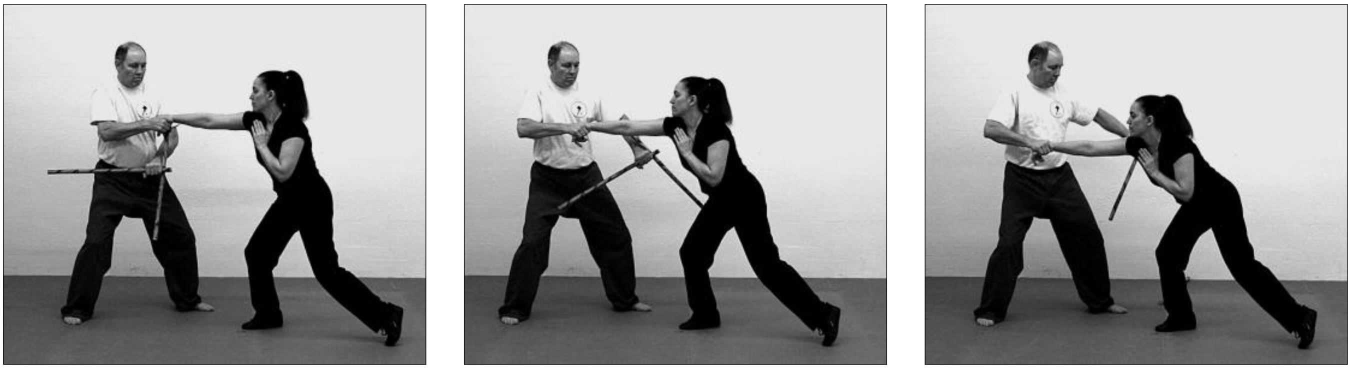
My partner thrusts at me with a number 5 strike. I side step and vertical parry (tip up).



I drop my check hand on the top of her cane hand. I draw my cane back to clear from her cane.

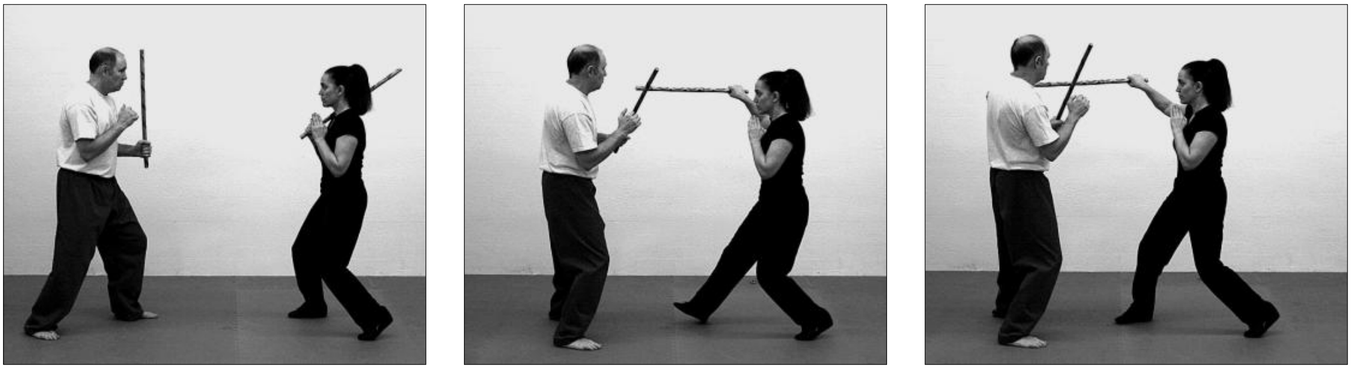


I loop the butt of my cane over the top of her cane. I pull her arm toward me as I push the butt of my cane toward her.

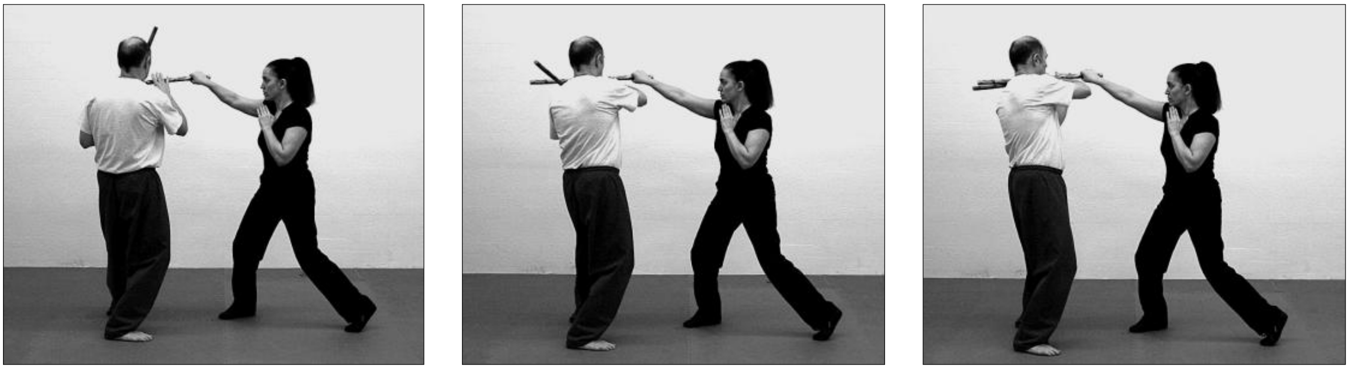


I do that action sharply to disarm her. I continue to pull her to off set her balance as my safety.

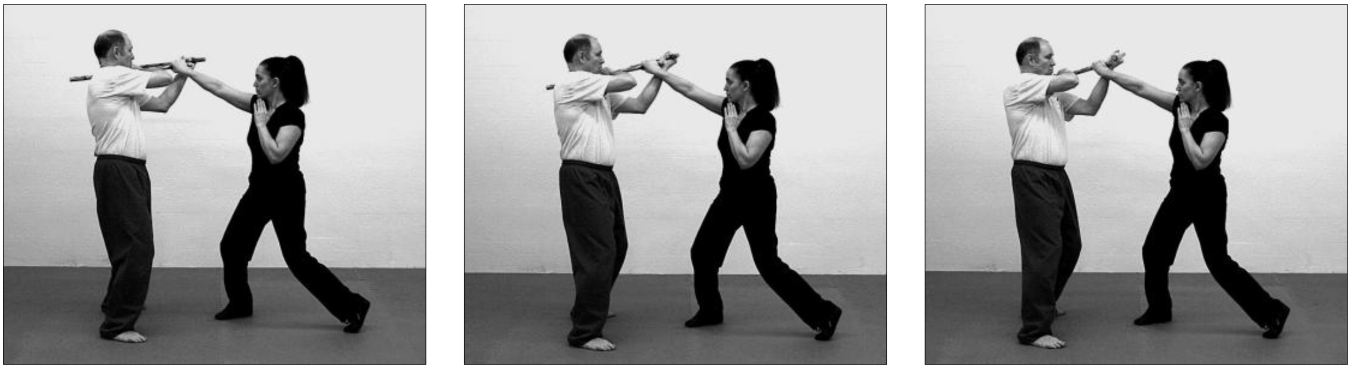
Cross disarms continued. This is the cross disarm to strike number 6.



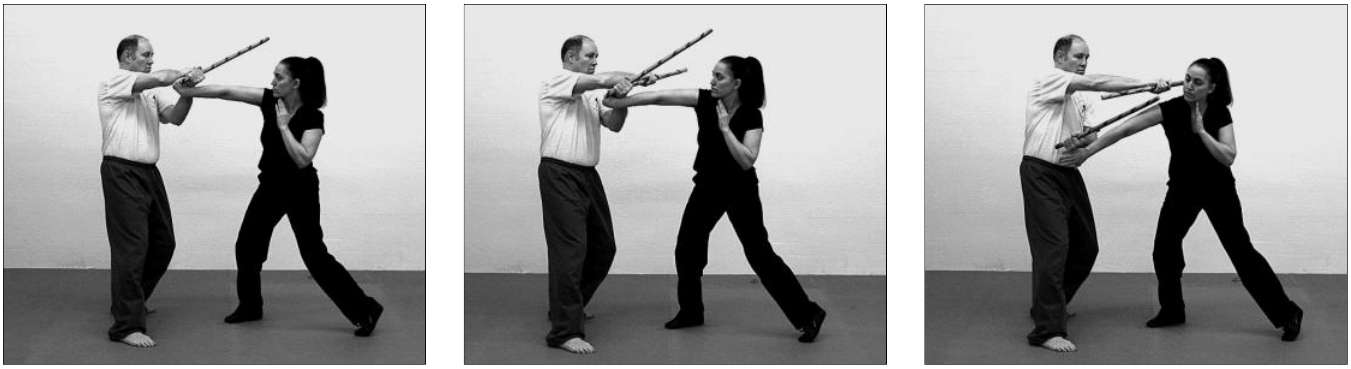
My partner thrusts a number 6 strike at me. I side step and do a vertical parry (tip up).



I grab her cane with my check hand. I slide my cane down to clear it from her cane.

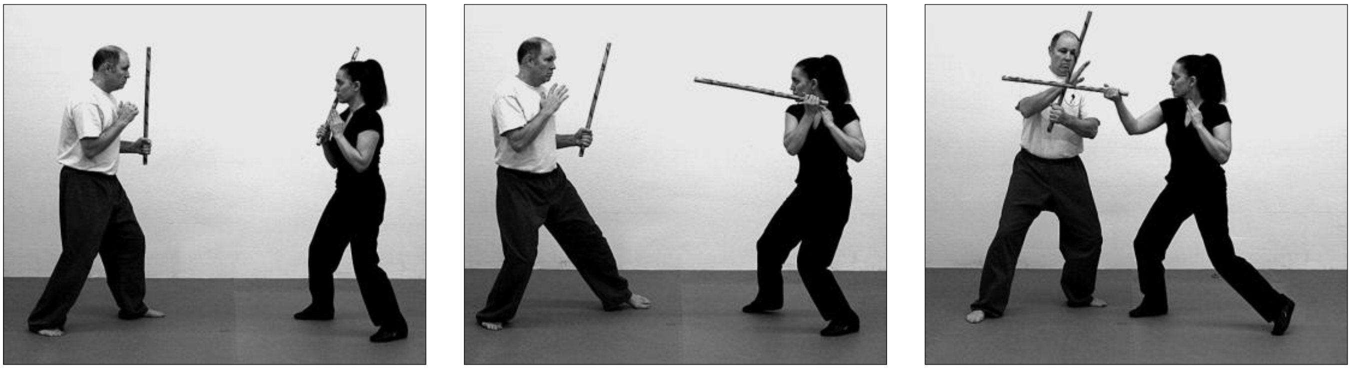


I bring my cane hand under her wrist and pull it to a point in front of my right shoulder. This loosens her grip considerably.

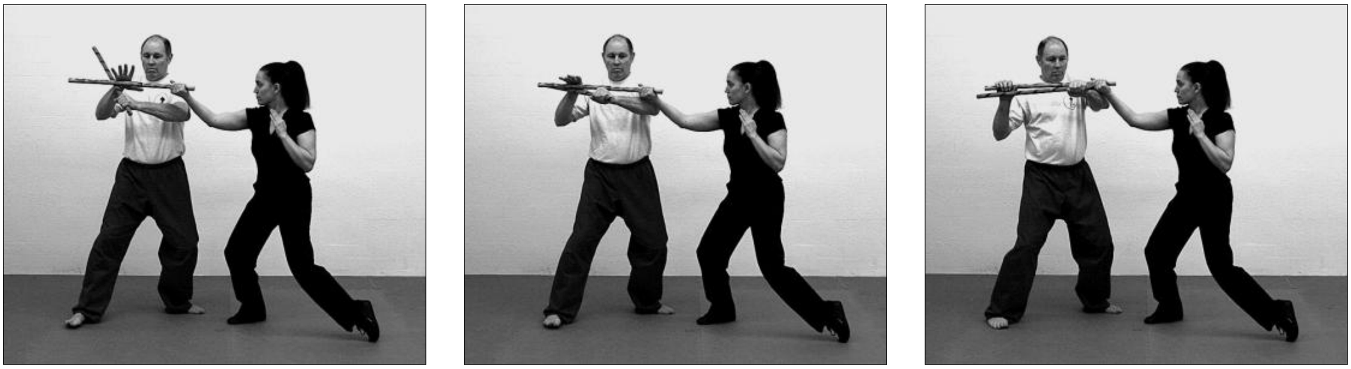


I push her cane toward her at the same time of my pull for the release. I continue my motion to strike her with her cane.

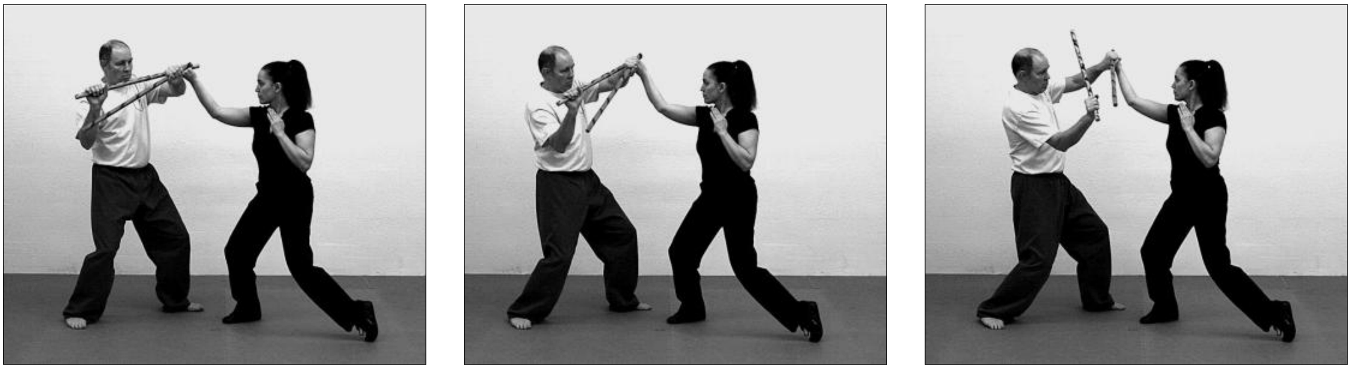
Cross disarms continued. This is the cross disarm to strike number 7.



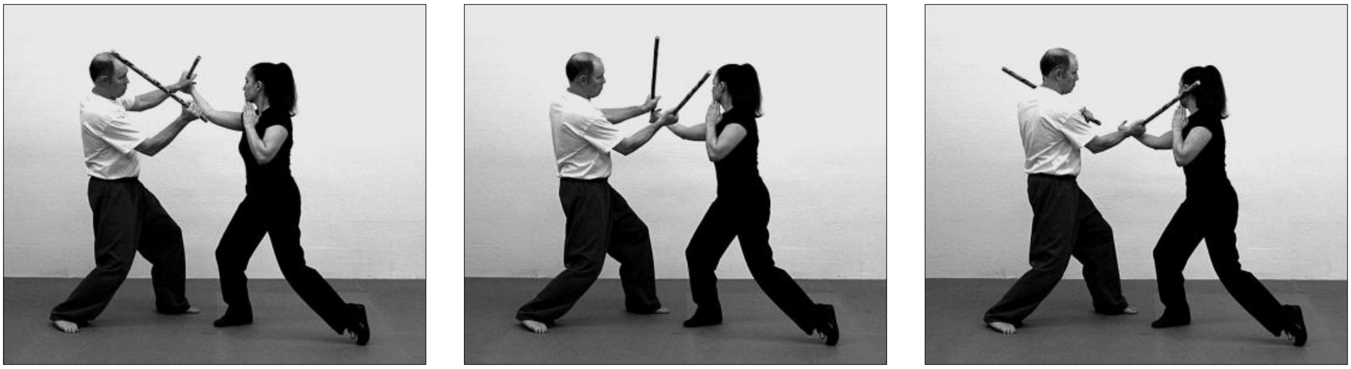
My partner thrusts at me with a number 7 strike. I side step to my left and use a vertical parry (tip up).



I slide my cane down hers past my check hand. I grab her cane with my check hand and slide my cane hand under her wrist.

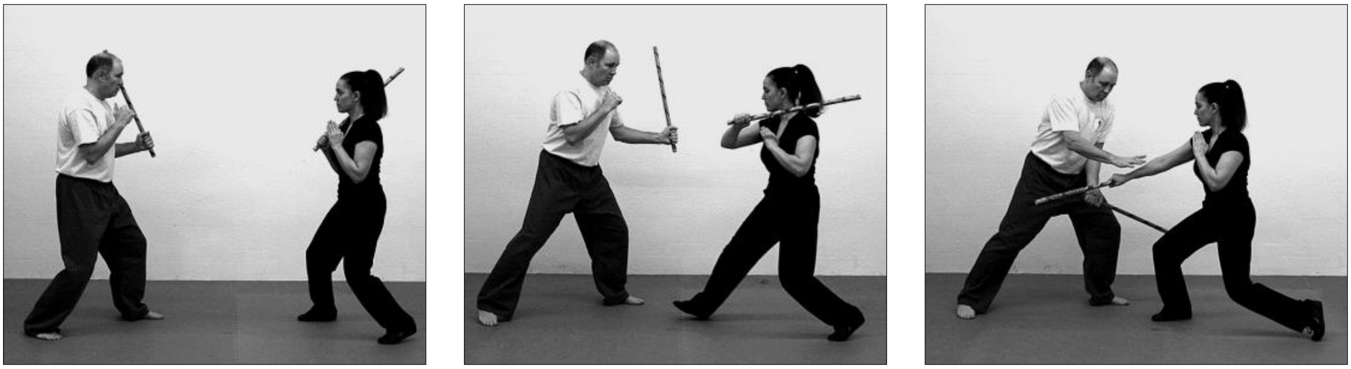


I draw her cane hand to in front of my left shoulder as I push the tip of her cane toward her.

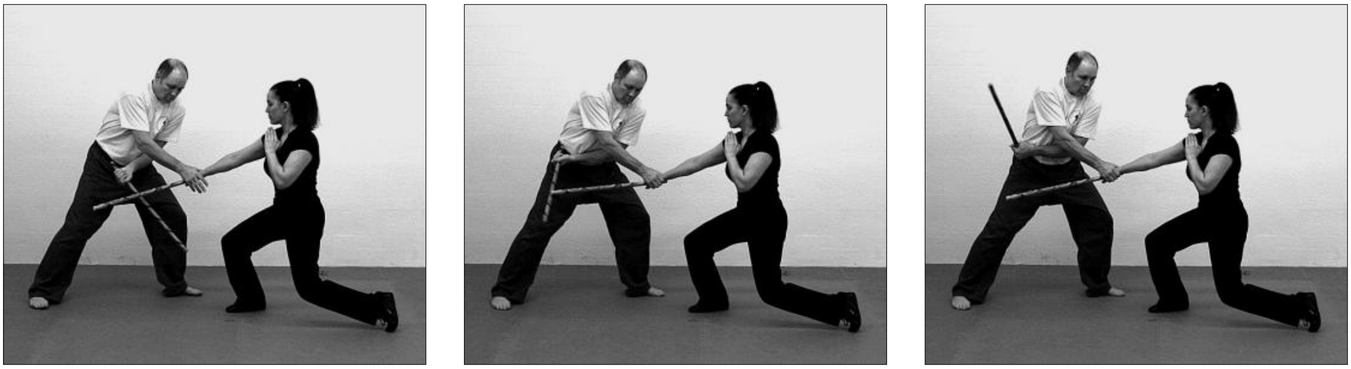


This releases the cane from her grip. I continue my right hand motion to strike her as my counter.

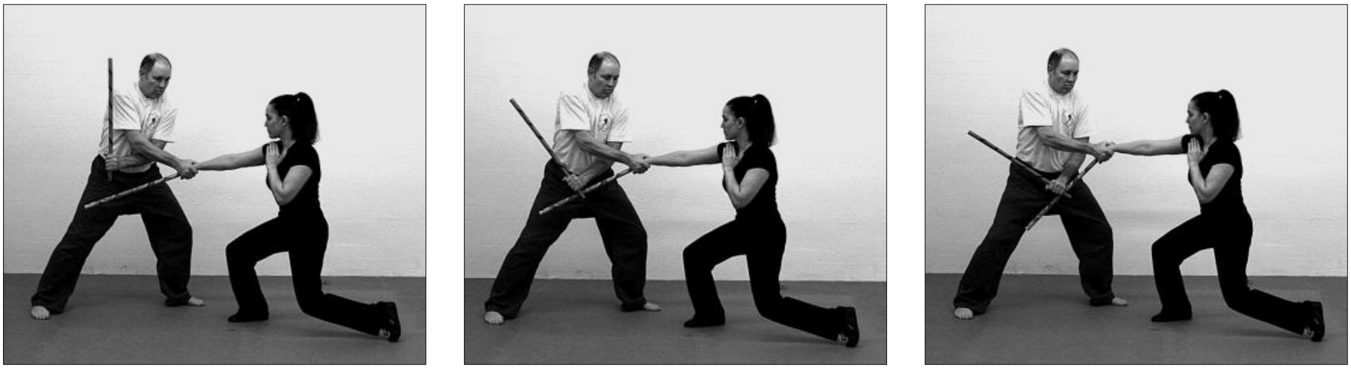
Cross disarms continued. This is the cross disarm to strike number 8.



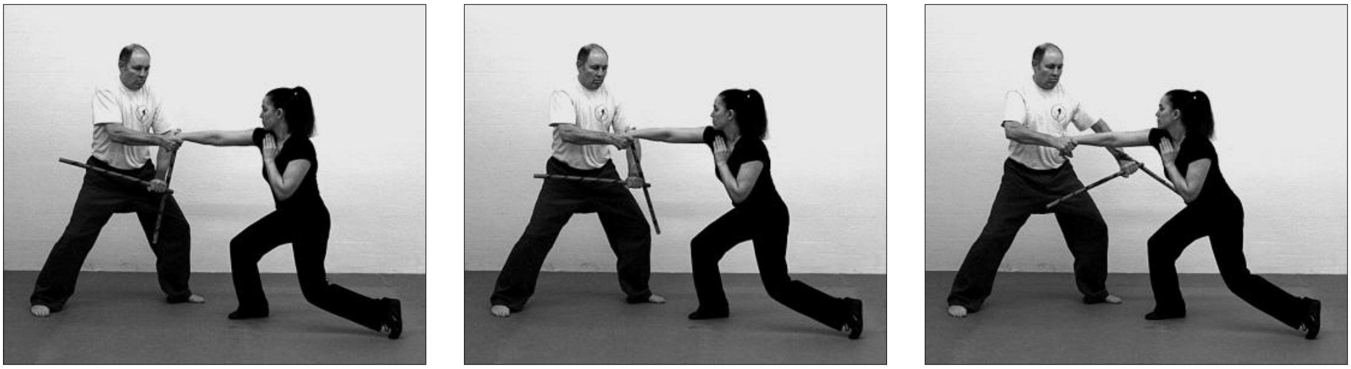
My partner strikes at me with a number 8 strike. I angle forward and simultaneously block and check.



I grab her hand as my cane slices through. At the end of the slice I turn the tip of my cane upward.

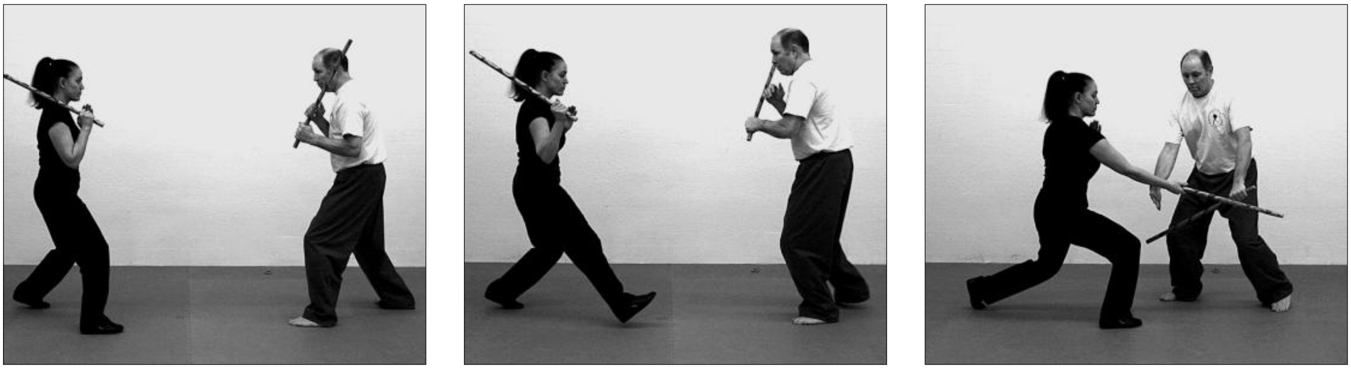


I drop the butt of my cane over the top of her cane while turning her grip hand little finger upward.

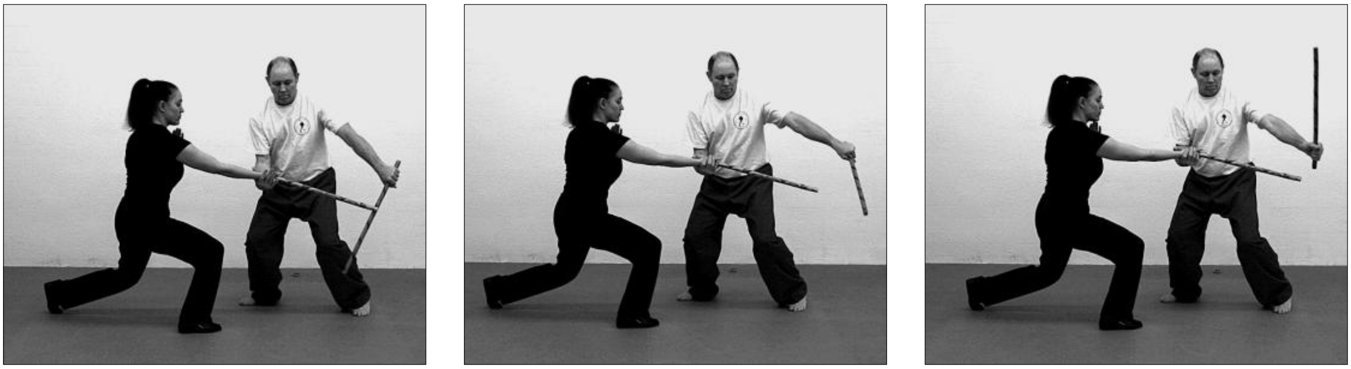


I pull back on her hand and push her cane forward for the disarm.

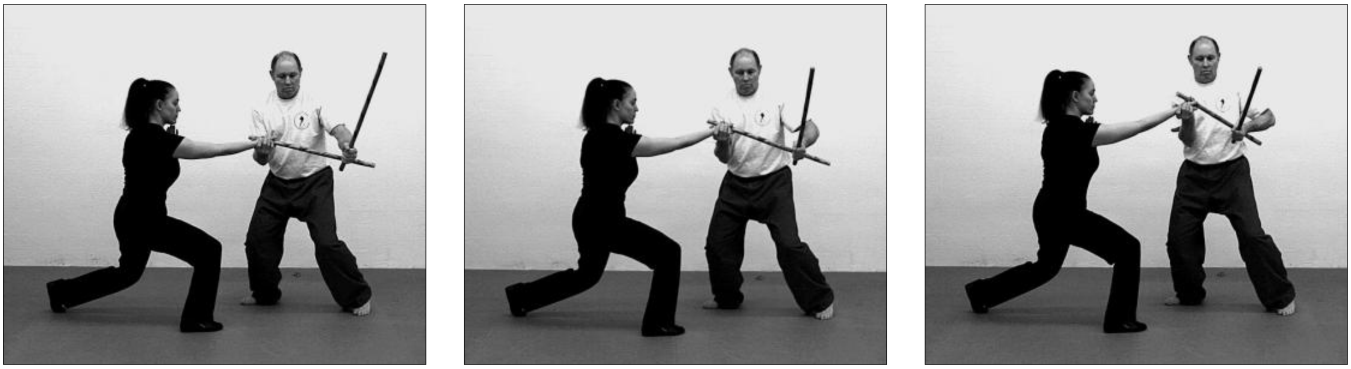
Cross disarms continued. This is the cross disarm to strike number 9.



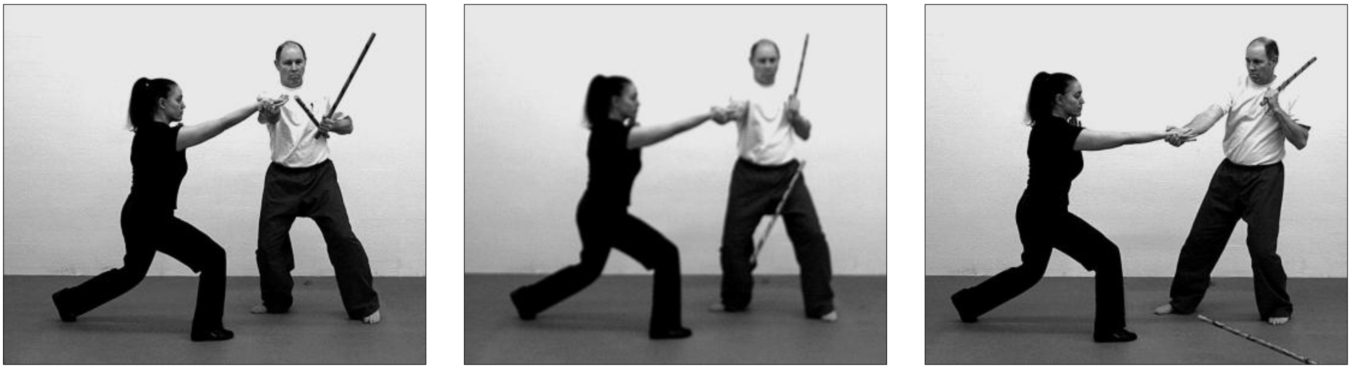
My partner strikes at me with a number 9 strike. I angle step and simultaneously block and check.



I grab her hand as my cane slices through. At the end of the slice I turn the tip of my cane upward.

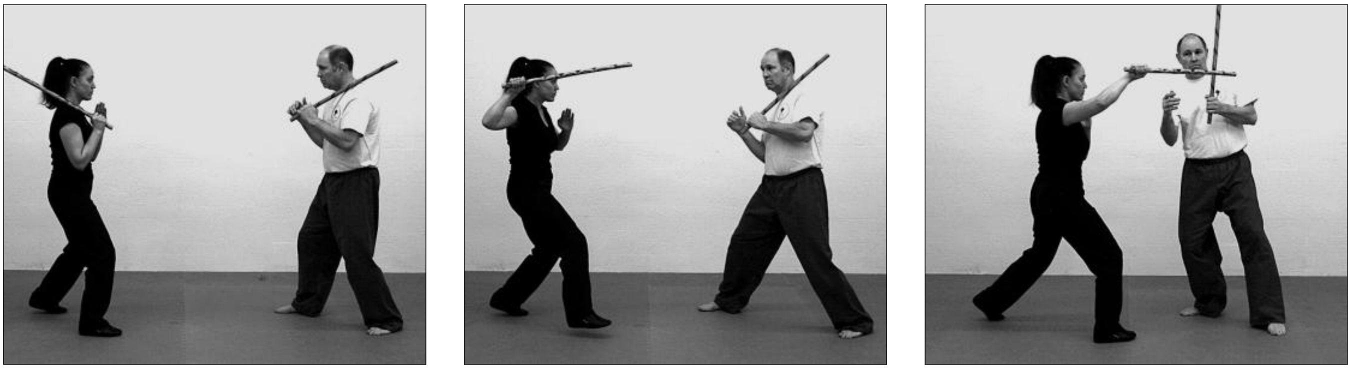


I drop the butt of my cane over the top of her cane while turning her grip so that her palm is facing upward.

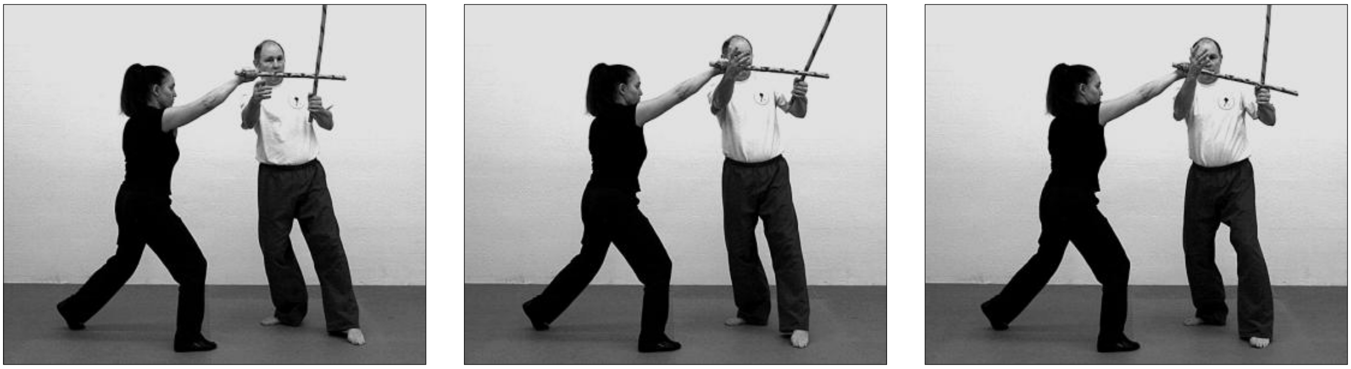


I pull her cane in while pushing her hand outward for the disarm. I lean back ready to strike as my safety.

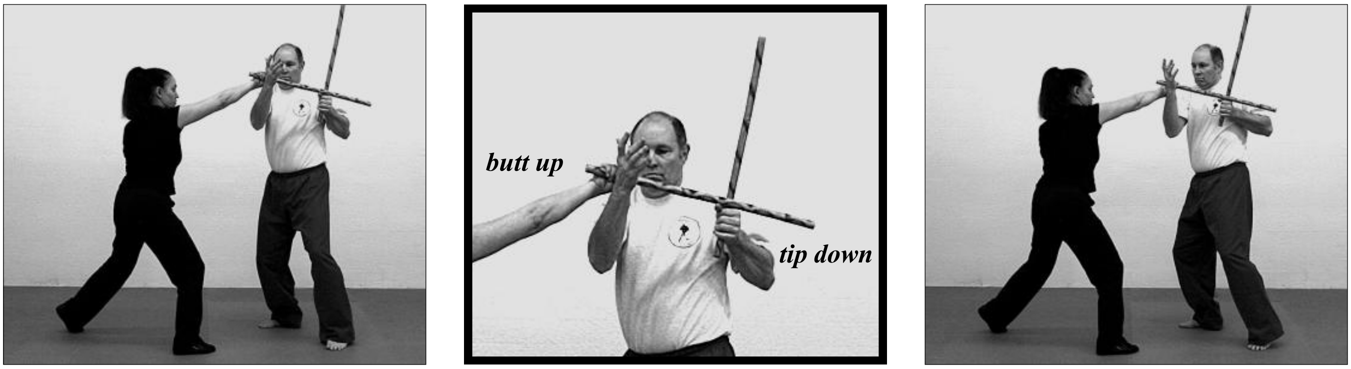
Cross disarms continued. This is the cross disarm to strike number 10.



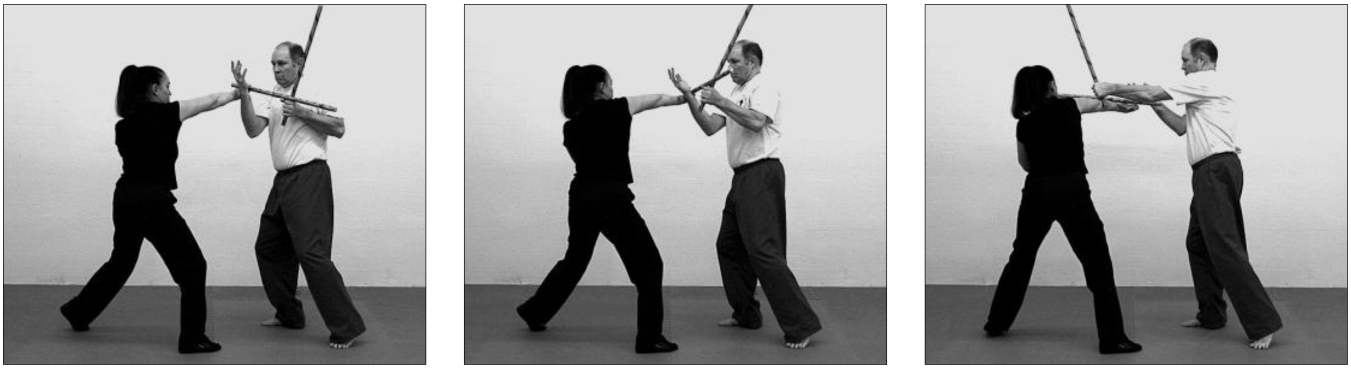
My partner thrusts at me with a number 10 strike. I step to the side and do a vertical parry (tip up).



I insert my right wrist under her grip hand wrist. I slide my grip hand up so that it touches her cane.

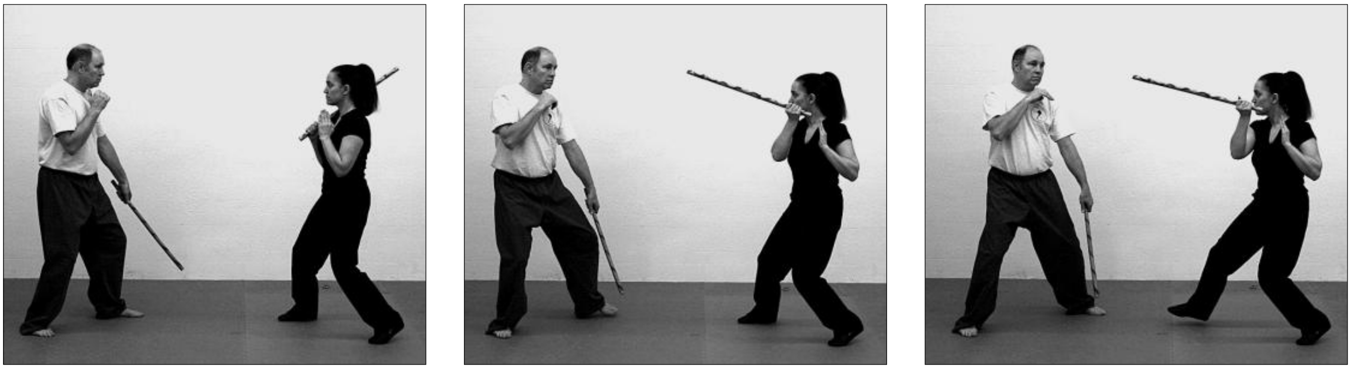


I lift up on her wrist and push her cane slightly down to make the butt of her cane higher than the tip (important point).

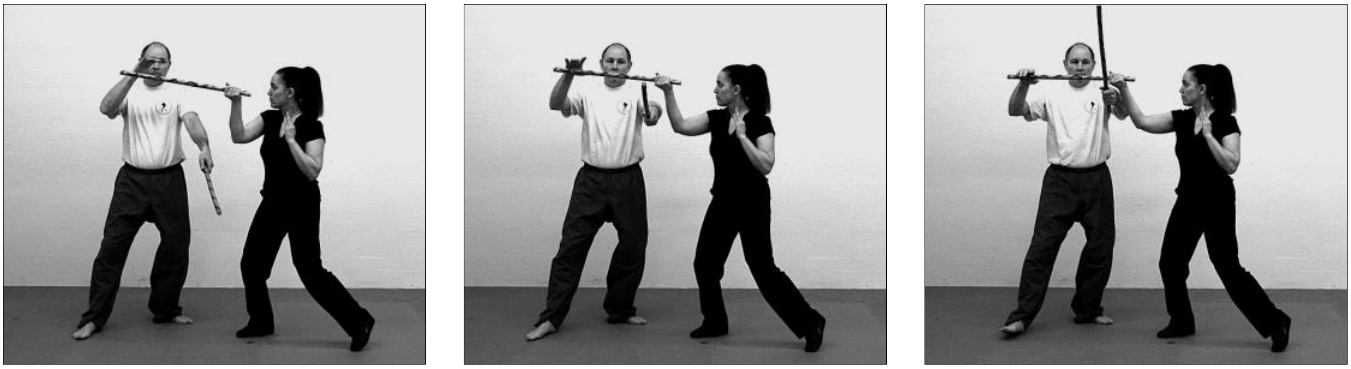


I draw my empty hand back to my right shoulder and push her cane directly into her cane for both the disarm and my safety.

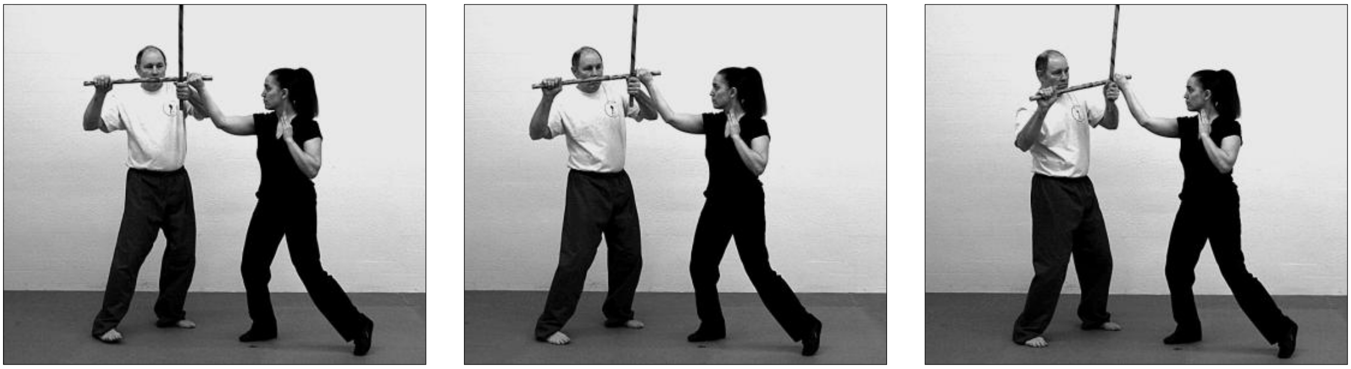
Cross disarms continued. This is the cross disarm to strike number 11.



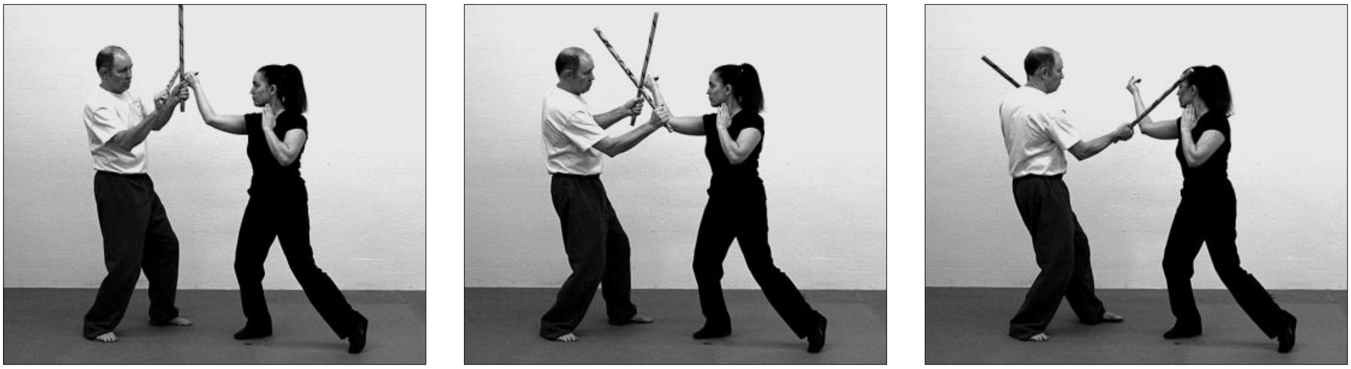
My partner thrusts at me with a number 11 strike. In this example my cane is down. This can be done with a parry as well.



I step to my right and capture her cane with my right hand. I swing my own cane to the junction of her cane and grip.

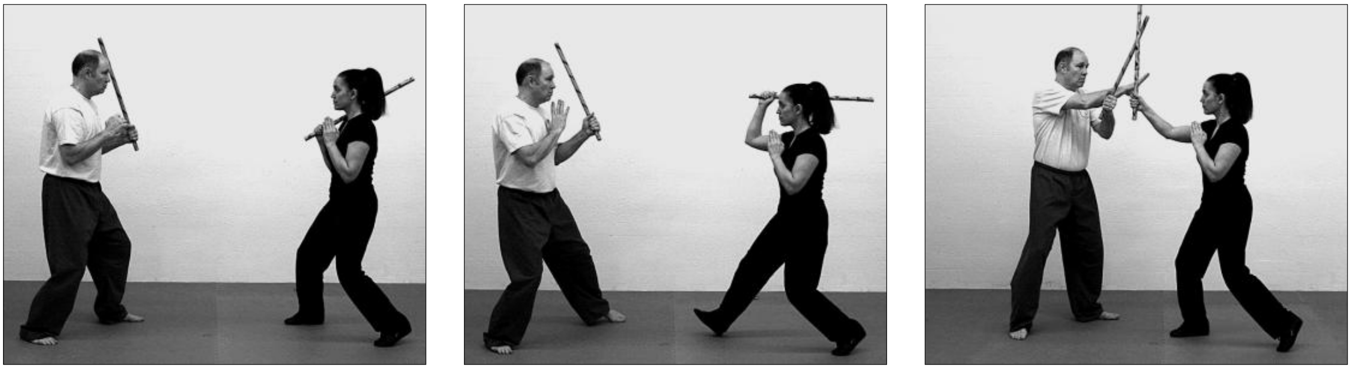


I pull my cane hand back to my left shoulder while pushing the tip of her cane toward her.

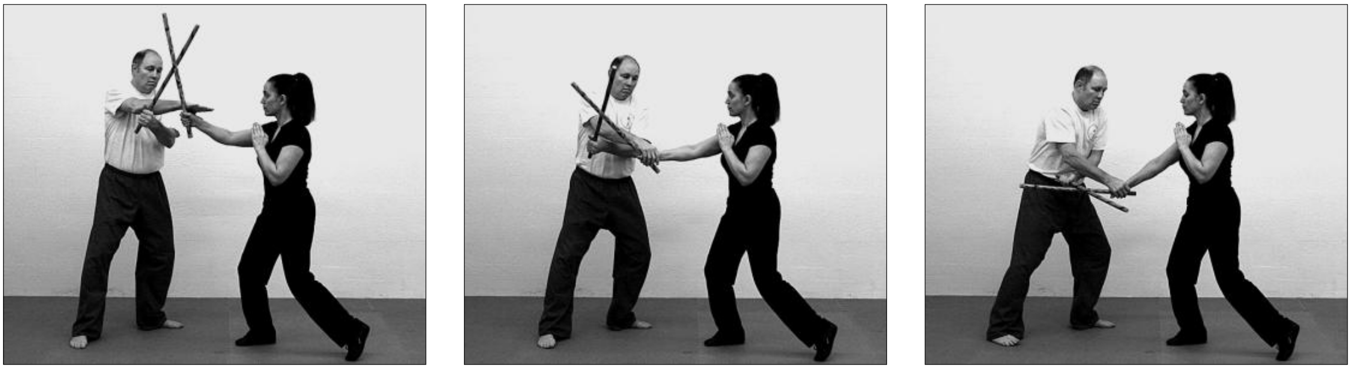


This peels her cane out of her grip. I continue the action and it becomes a counter strike.

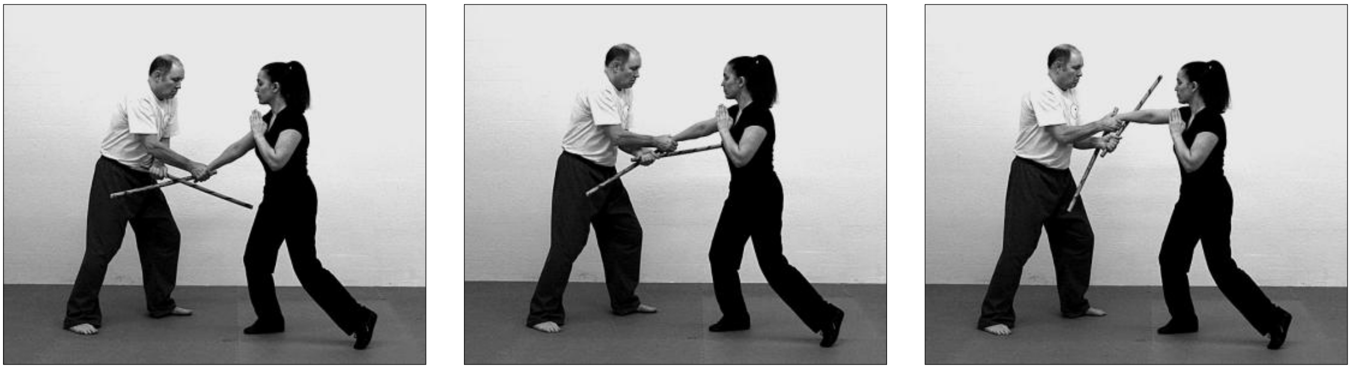
Cross disarms continued. This is the cross disarm to strike number 12.



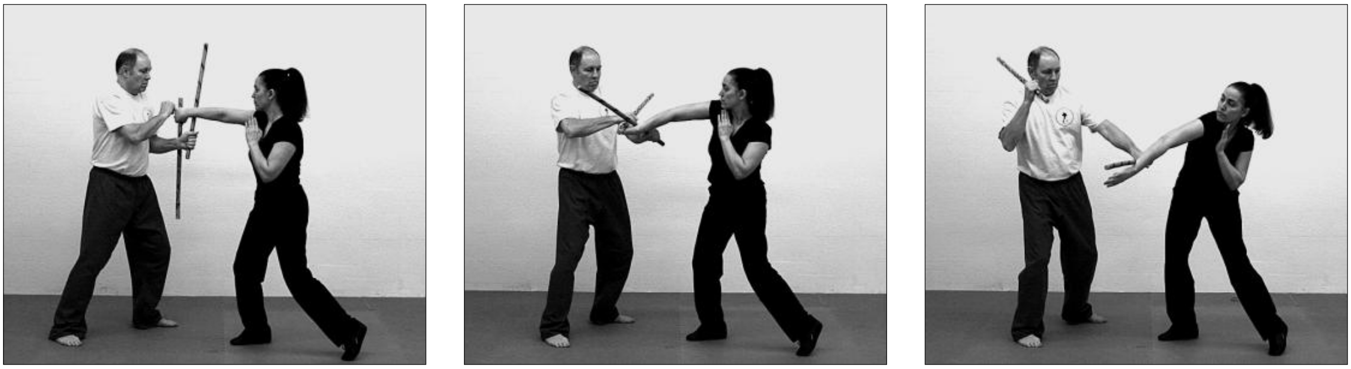
My partner strikes at me with a number 12 strike. I angle step and pass her strike to my right side.



I capture her cane hand as it passes. I swing her arm down so that I can easily insert the tip of my cane under her wrist.

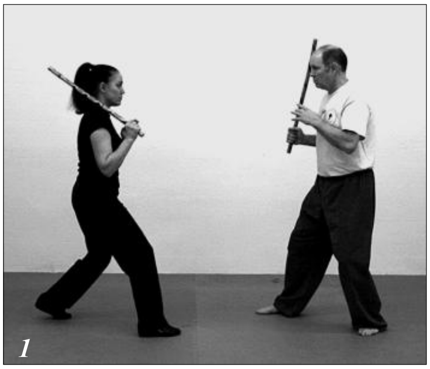


I insert my cane far enough to touch her wrist with my wrist.



I raise my elbow up to deliver her cane to my waiting hand. I peel her cane out of her grip for the disarm

Sweep Stroke The Sweep Stroke is a combination block and passing action. You meet your opponent's strike head on (as in a force-to-force block) and in the same action you pass it to the opposite side. Your counter strike comes with the passing action. For close in work you can counter with the butt of the cane. Otherwise you counter with a standard strike.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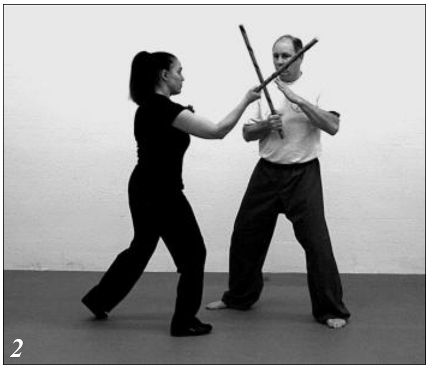
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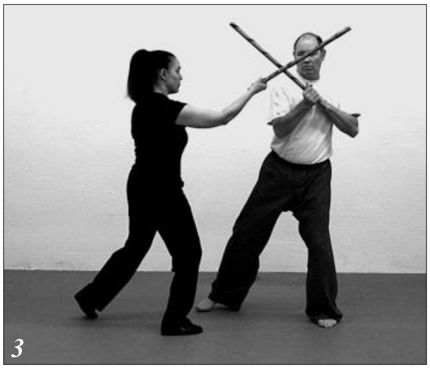
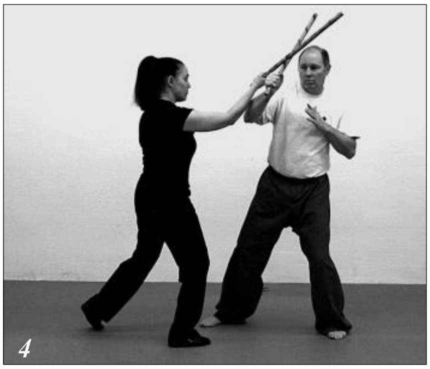

3

Sweep Stroke with the cane butt counter for close quarters work (photos 1-6) - I block her incoming number 1 strike.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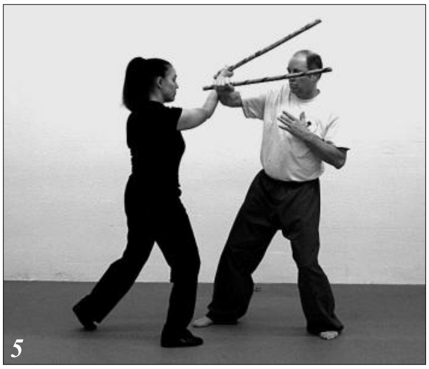
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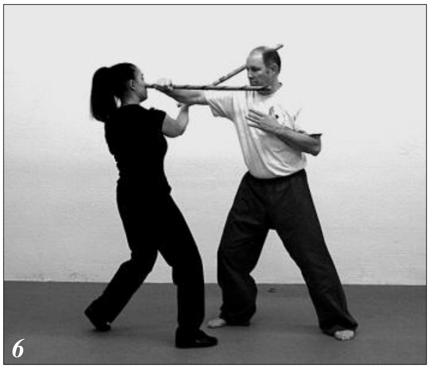
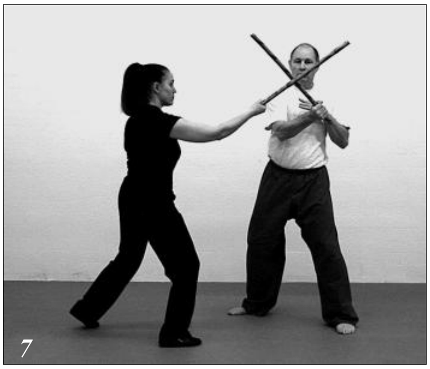

6

I raise my arm up to move her cane arm over and slide the butt of my cane forward for the counter strike.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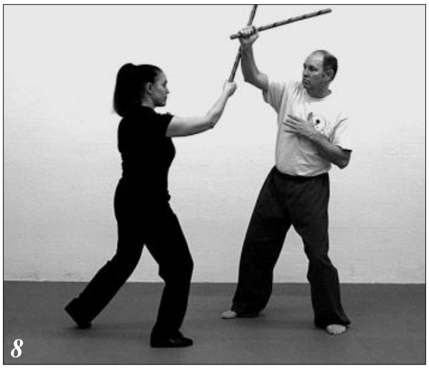
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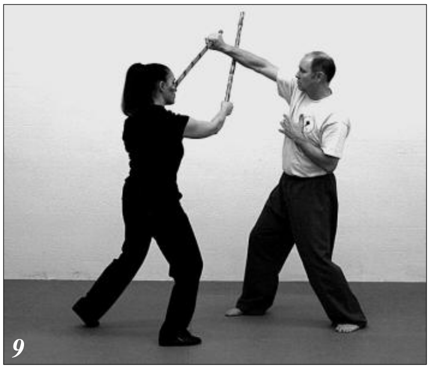
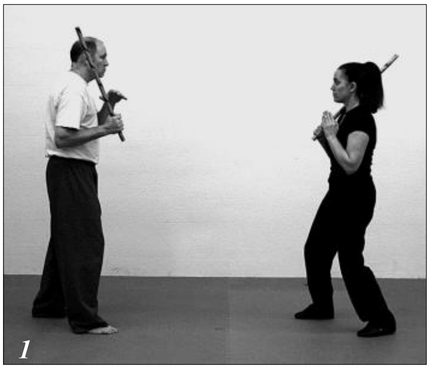

9

From a distance I will roll my arm upward to clear her cane for my counter strike (photos 7-9).

Sweep Stroke continued. Example of a Sweep Stroke against a number 2 strike.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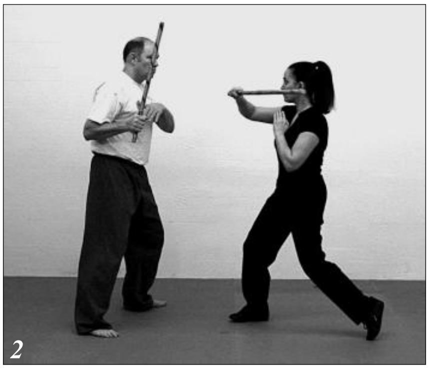
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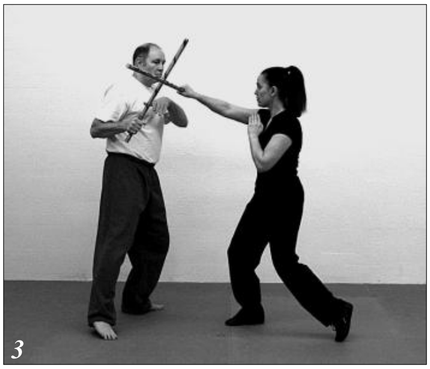
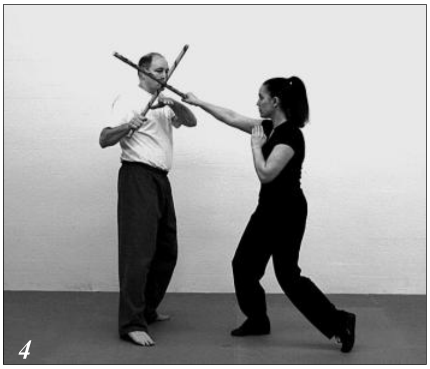

3

Sweep Stroke countering with a butt of the cane strike for close quarters (photos 1-9) - My partner strikes at me. I block.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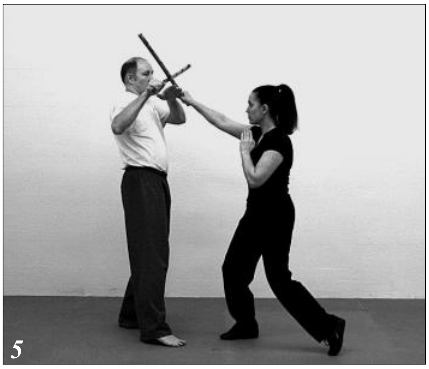
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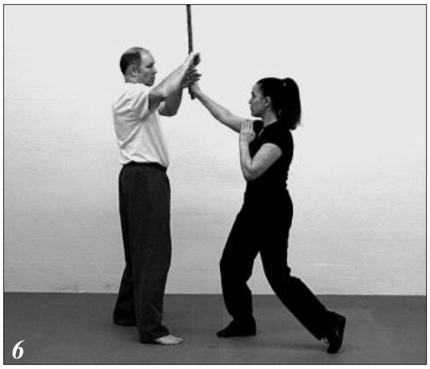
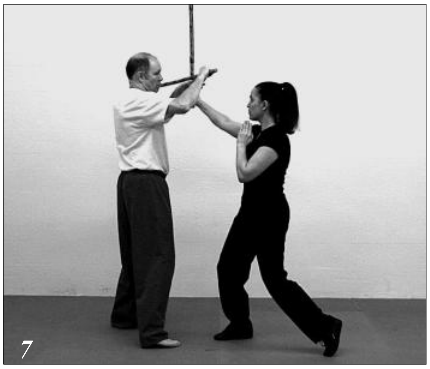

6

I use my check hand to come underside her cane to move it to my left as I aim the butt of my cane at her face.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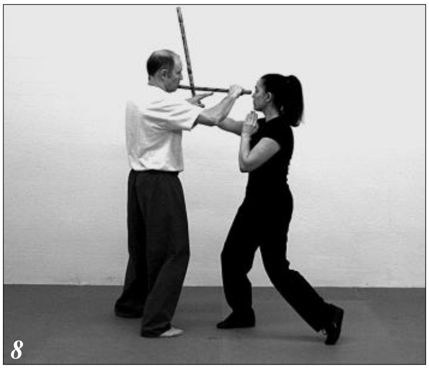
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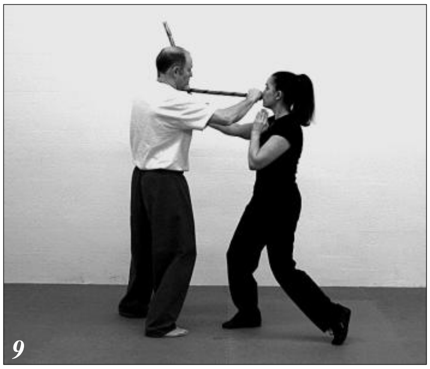
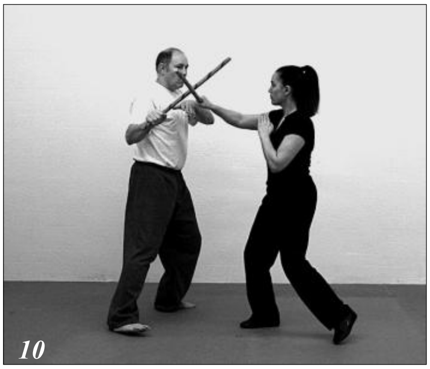

9

As her cane clears I strike forward with the butt of my cane.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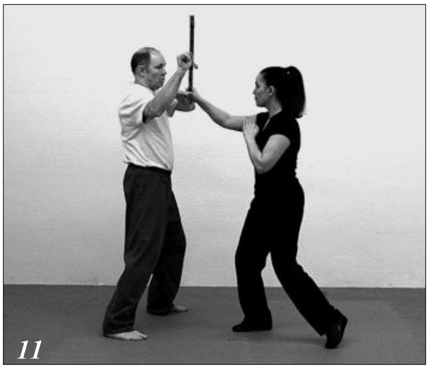
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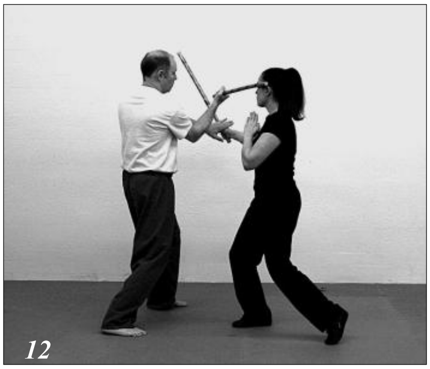
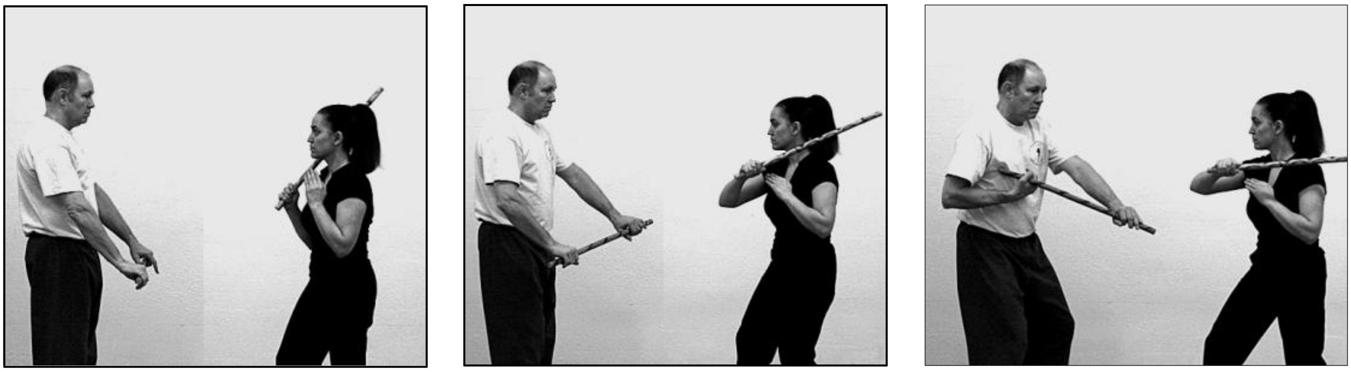
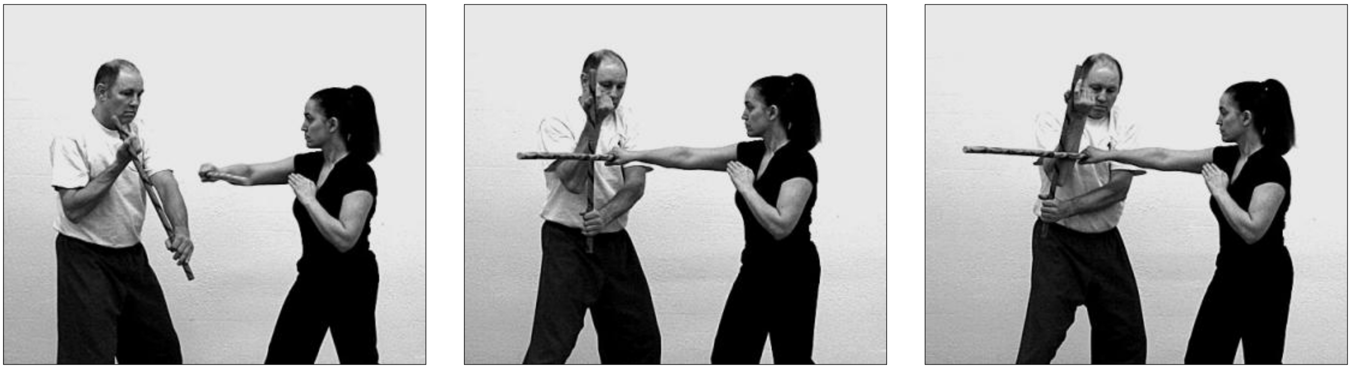

12

A long distance alternative is to use a standard cane strike as I clear her cane out of the way (photos 10-12).

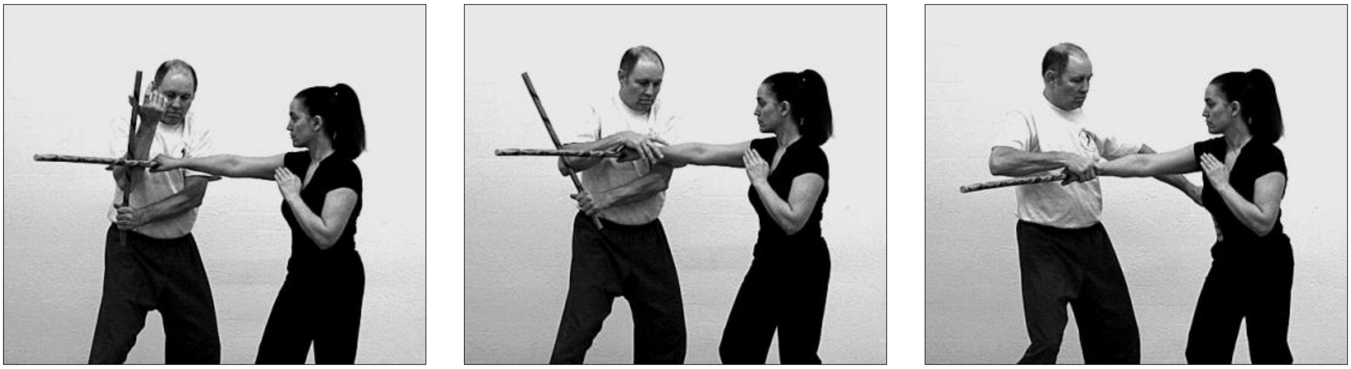
Wing Block It seems that every FMA system but my own uses the Wing Block to some degree or another. I am not big on it, however, I do believe that for dexterity uses it should be taught. The standard way Prof. Presas taught it was from a two-hand grip on the cane.



As my partner begins her number 2 strike, I raise my right hand while pushing my left hand to my right side.



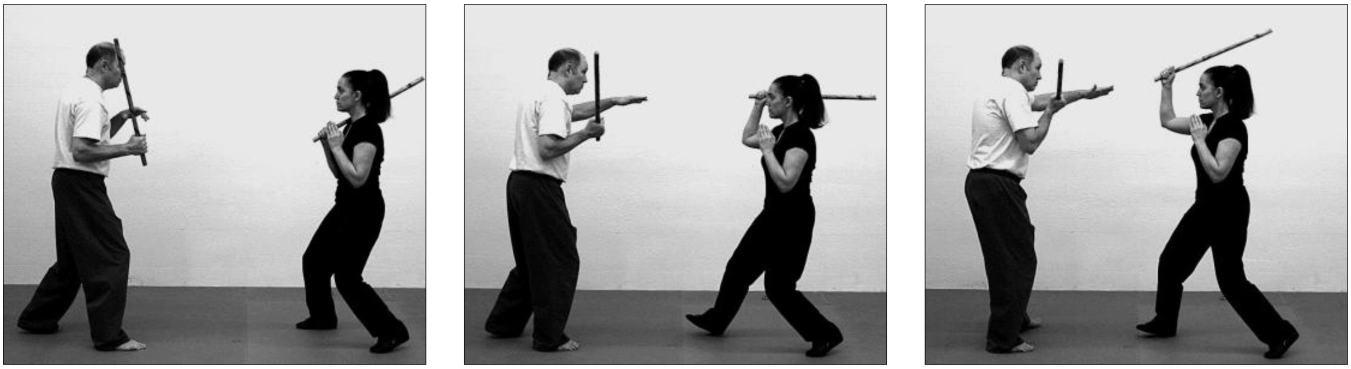
This puts my cane in an inverted position (butt up/tip down) for the block. Right after impact, I drop my right hand...



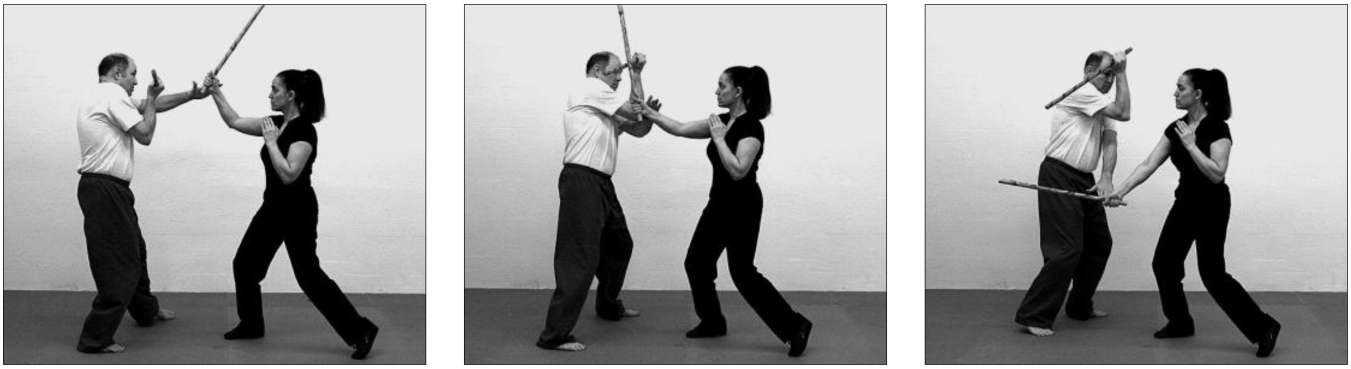
...down on the top of her grip hand and strike her for my counter.

This is how I was initially taught the Wing Block. I don't feel it is very useful done in this manner. In the next two examples I will show how I feel it is useful.

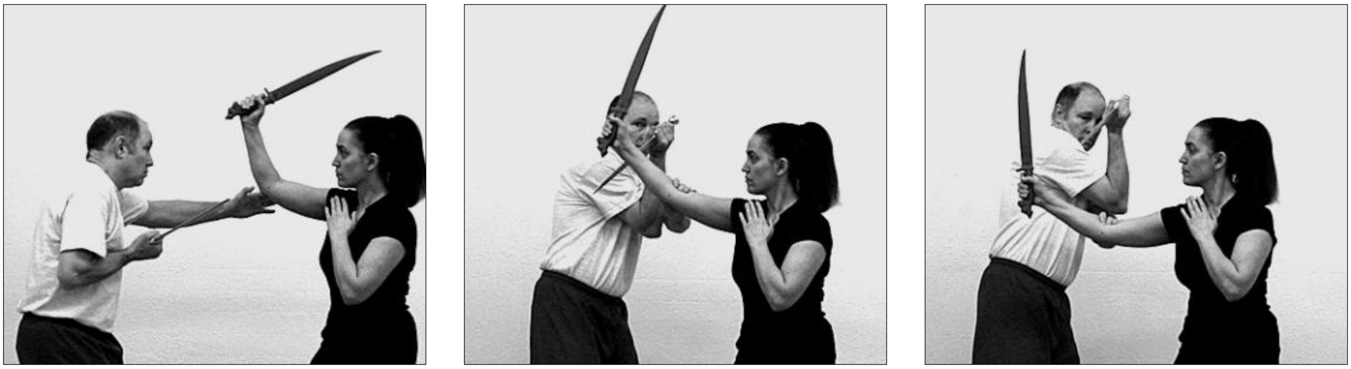
This method of Wing Block was taught to me by Mark V. Wiley. In it, the check hand does all the work and your cane spring loads off of your opponent's cane. For me, the best use of the wing clock is when you are using a bolo. Your opponent's cut provides your counter cut. All you have to do is lay your blade on their arm and...



My partner strikes at me with a number 12 strike. I angle forward.

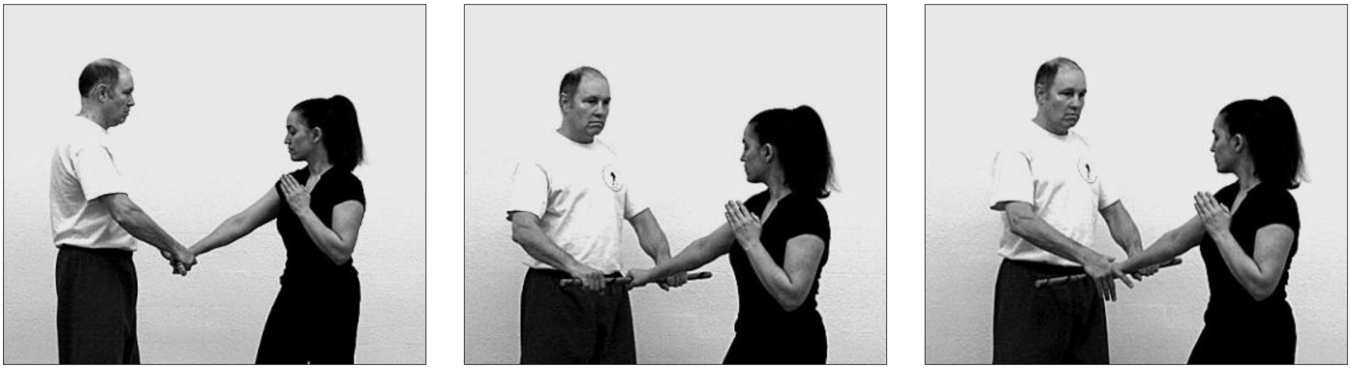


I use my check hand to deflect her oncoming strike. Her cane slides down the side of my cane. I am set up for the counter.

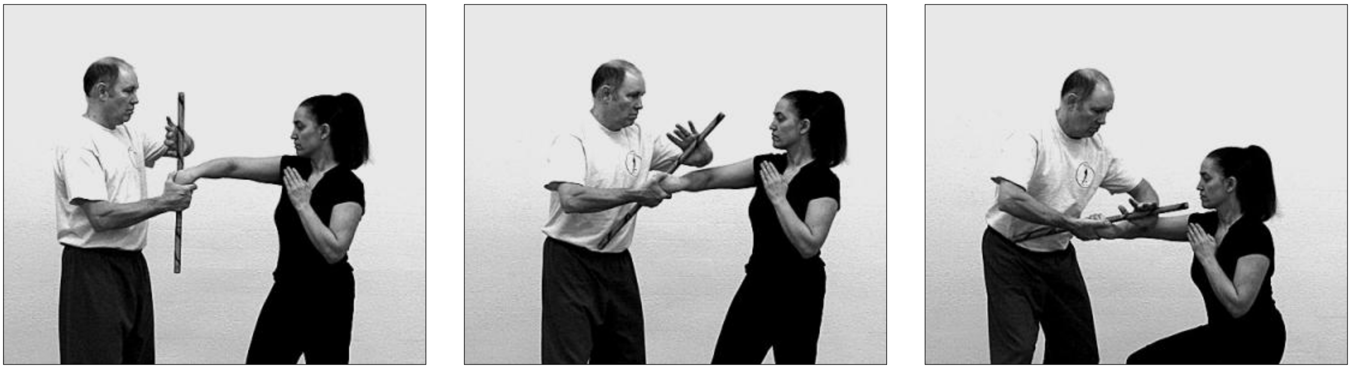


She cuts down. I pass with my check hand and lay my blade on her arm. Her downward action creates the cut of her arm.

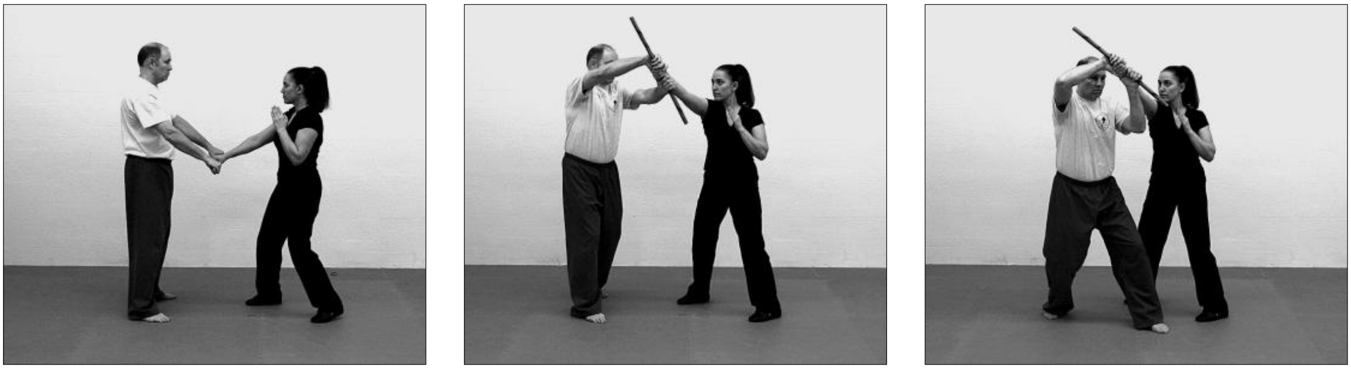
Cane Releases With Locking These are the basic Cane Releases taught earlier in the belt levels. Here you use the releasing action to effect a joint lock on your opponent.



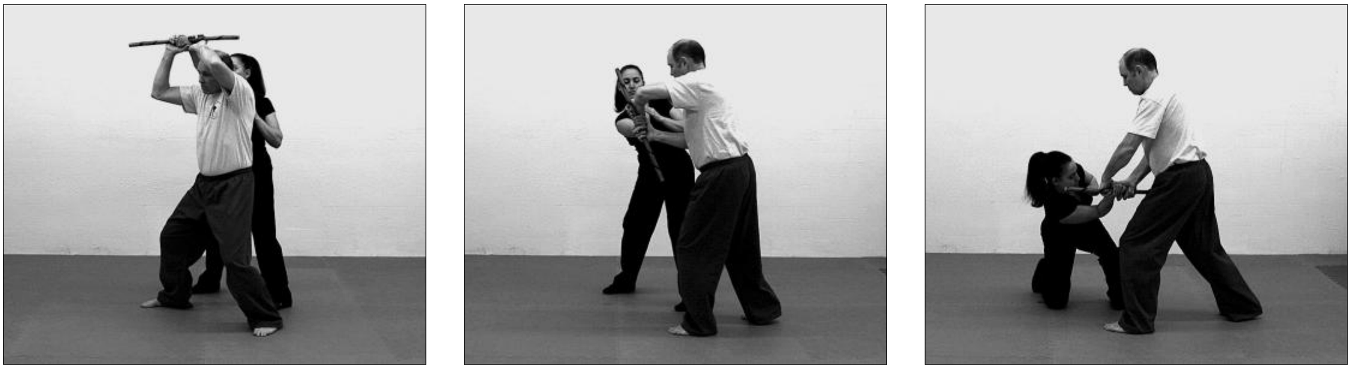
My partner has grabbed my cane. I slide my hand to grab hers, overlapping her thumb in the process.



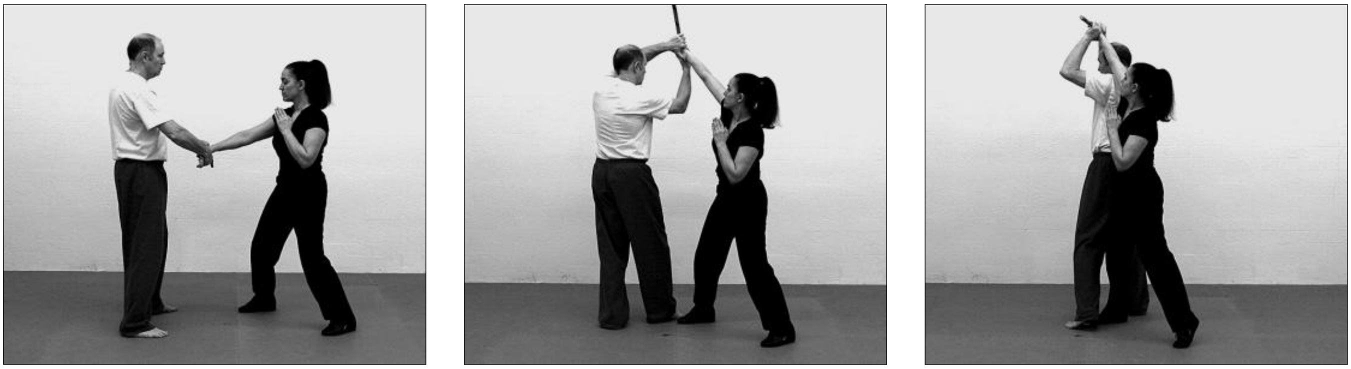
I bring the little finger end of the cane up vertically and then press forward for the center lock.



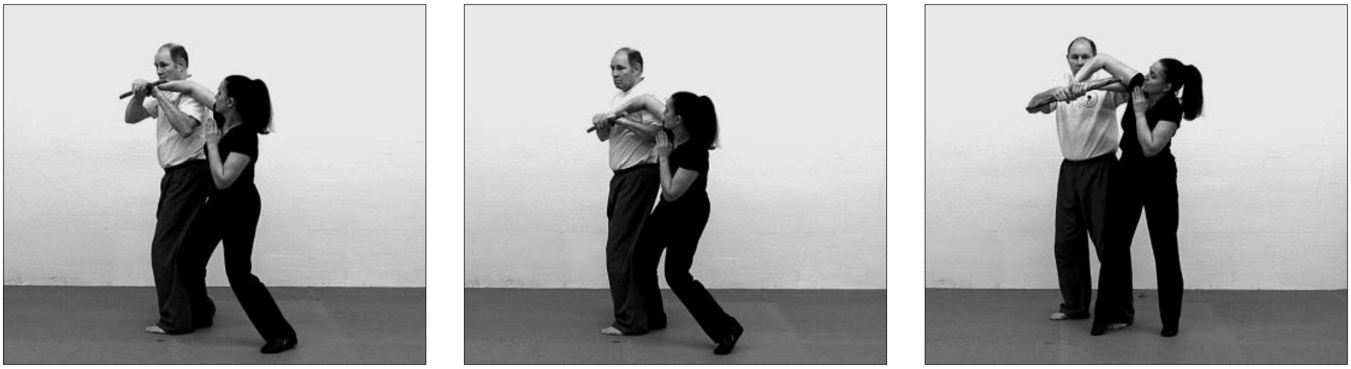
Starting as above, I raise her arm across her body and step through, twisting her arm into a side-by-side lock/throw.



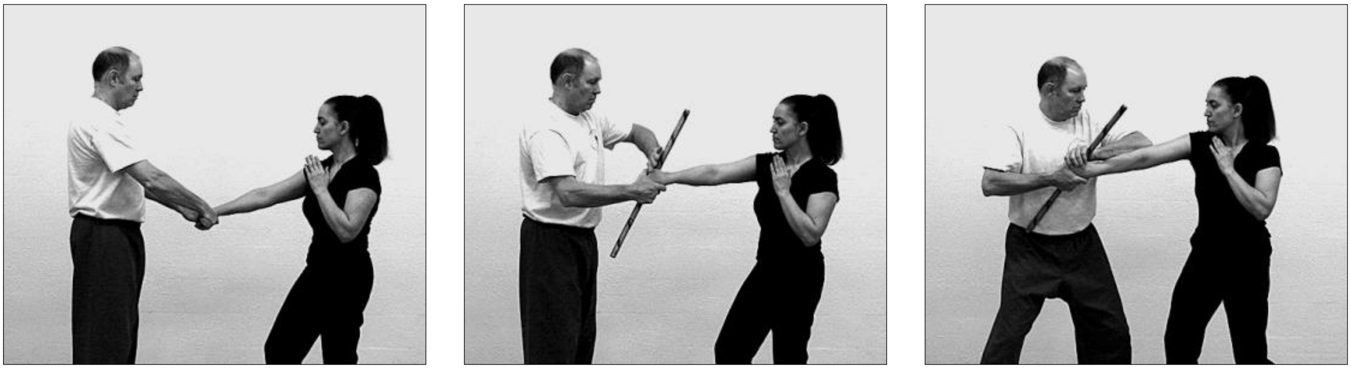
Cane Grab Releases continued.



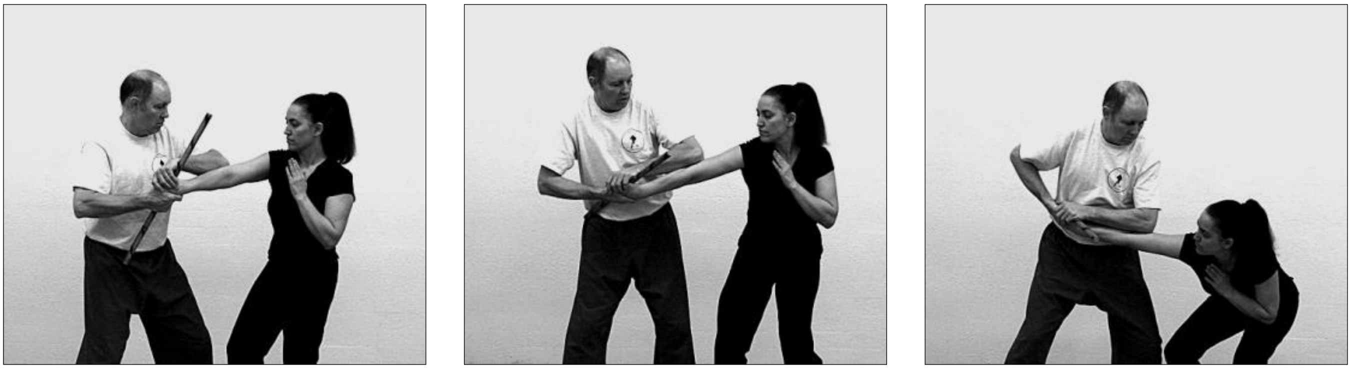
I swing her arm to the outside and up. I do a walk through under her arm.



Twisting her wrist I rotate my body to stand right beside her. I raise her wrist to complete the lock.

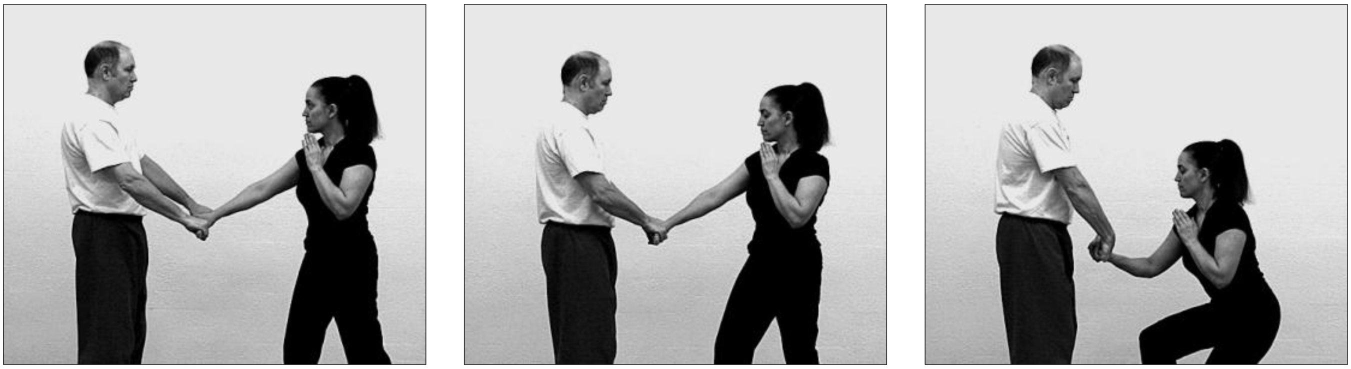


This is begun like the center lock. If she keeps her arm straight, I place my elbow over the top of hers.

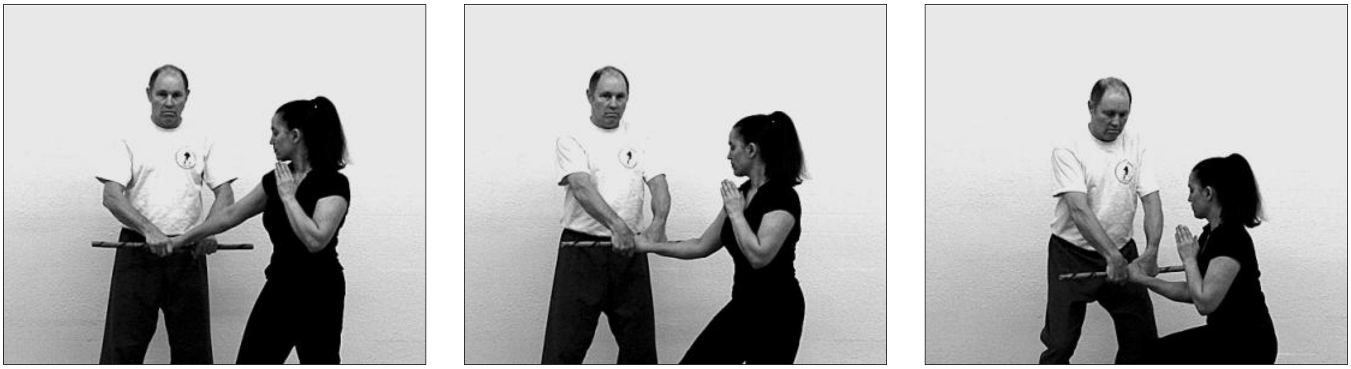


I then pull my hands back to my right side and apply pressure to her elbow for the lock.

Cane Grab Releases continued.



I slide my hand down my cane and loop over her thumb. I roll my hands forward for the thumb lock.



Same lock from an angle to show the roll better.

Level 5 – Advanced Disarms – Purple Belt

Disarm 1-12 reversals
Cross hand disarms
Sweep stroke
Cane releases (locking)
Wing block (slanting)

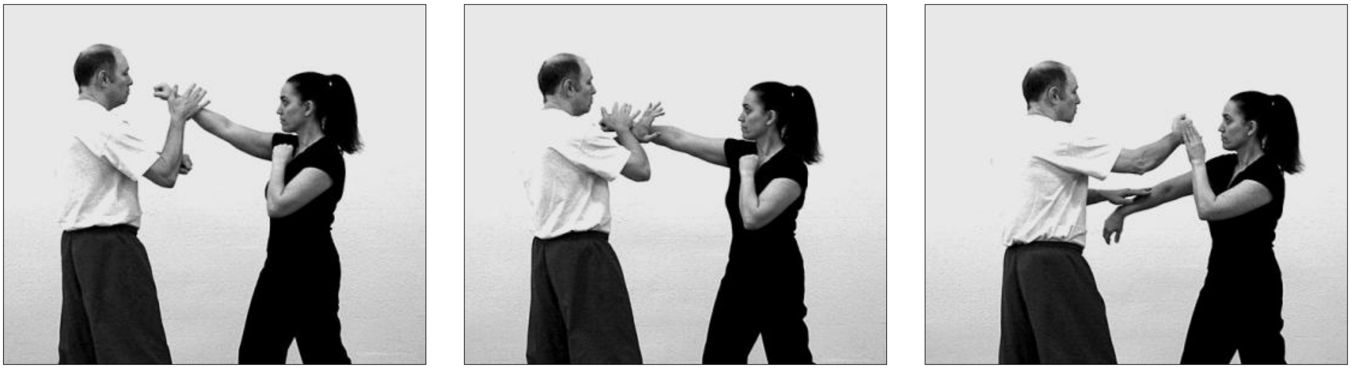
Photos from the past...

Teaching in Texas. Steve Selby is my partner.

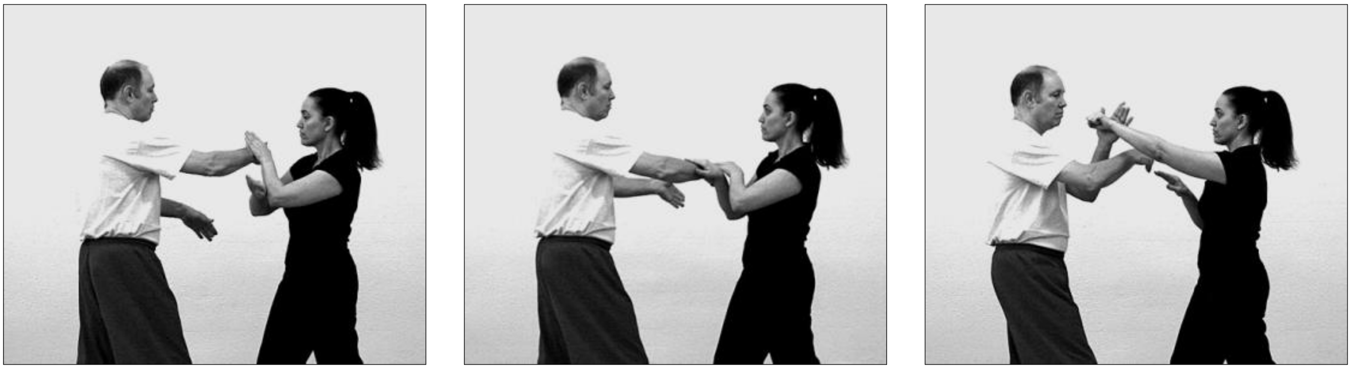
Jaye Spiro's 6th Degree Black Belt promotion
Ferndale, Michigan - 19 Feb. 2012

Green Belt

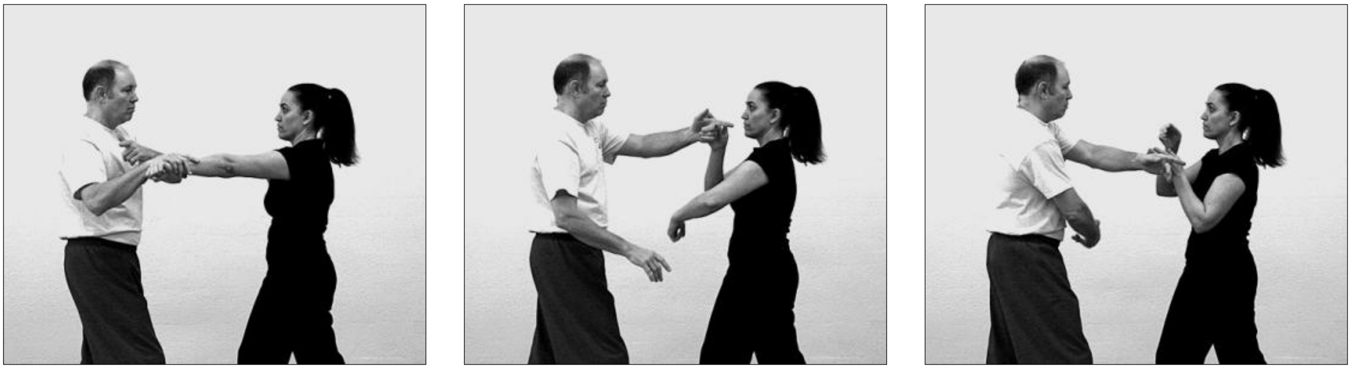
This section is where you get into the more specialized actions of MA80 empty hand. You have already learned the Tactical Forms. The next two actions increase sensitivity and flow. The first of these is what is called **De Cadena** (the chain). This is a back and forth application of Tactical Forms 1 & 2. In Modern Arnis both partners usually do the same action, such as both do Tactical Form 1 back and forth. This is what is shown in the illustrations below.



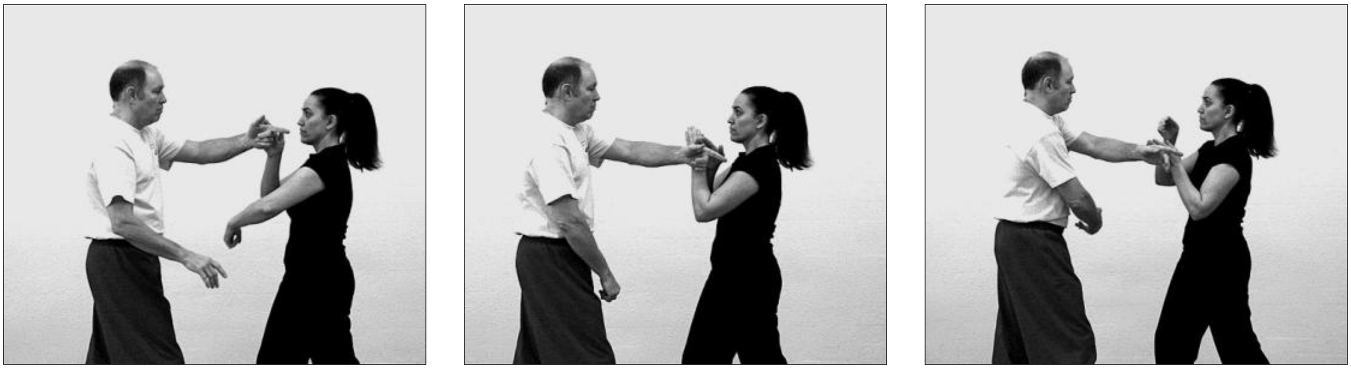
My partner punches at me. I parry with my lead hand, grab with my rear hand and counter strike. She parries...



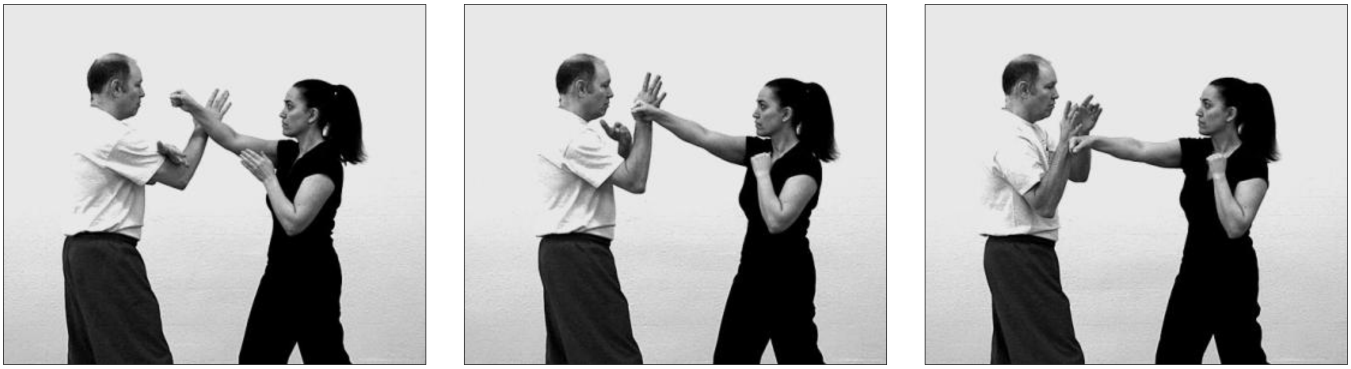
...and grabs with her opposite hand and counter strikes. I parry and we continue the back and forth action of this drill.



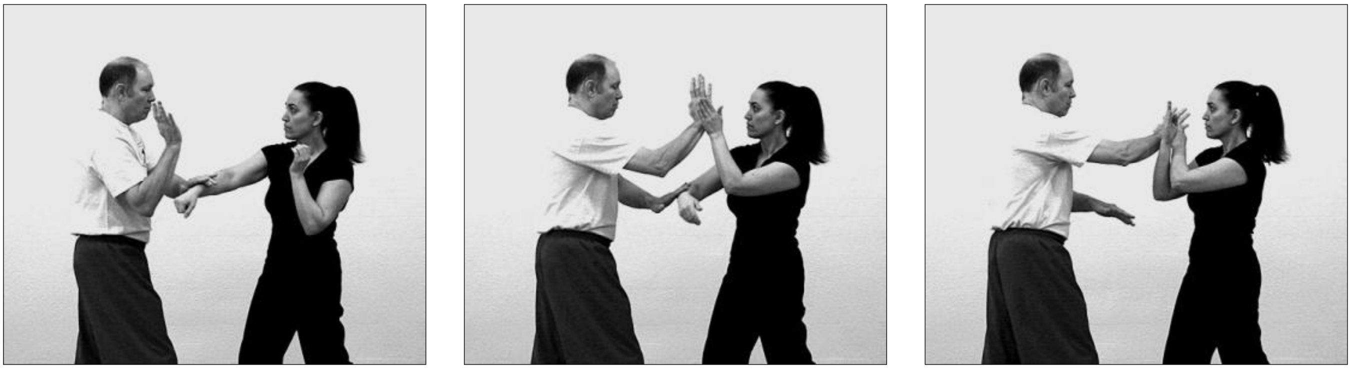
Here is an example of the interchange of Tactical Forms 1 & 2 in the same drill. This drill builds up rapid reflexes and sensitivity.



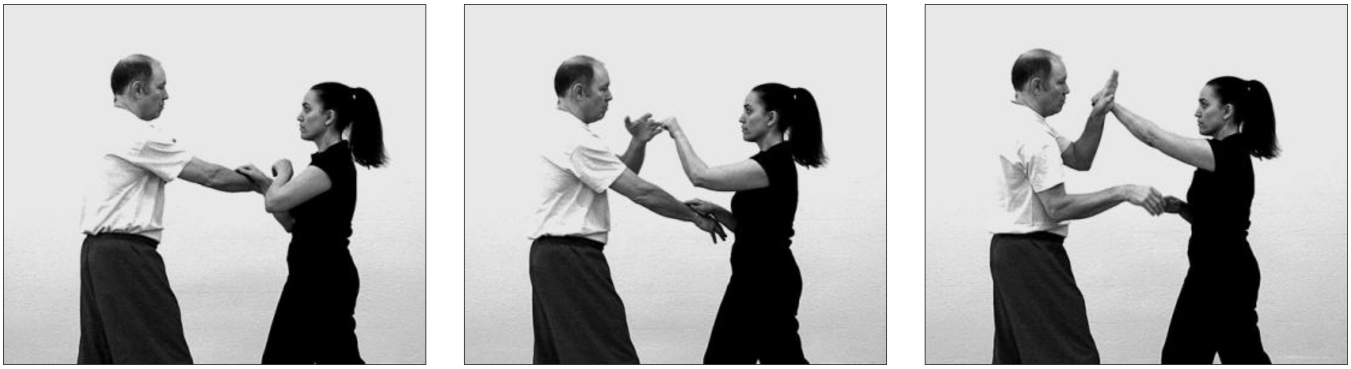
I throw a punch and my partner parries with her palm, beginning Tactical Form 1.



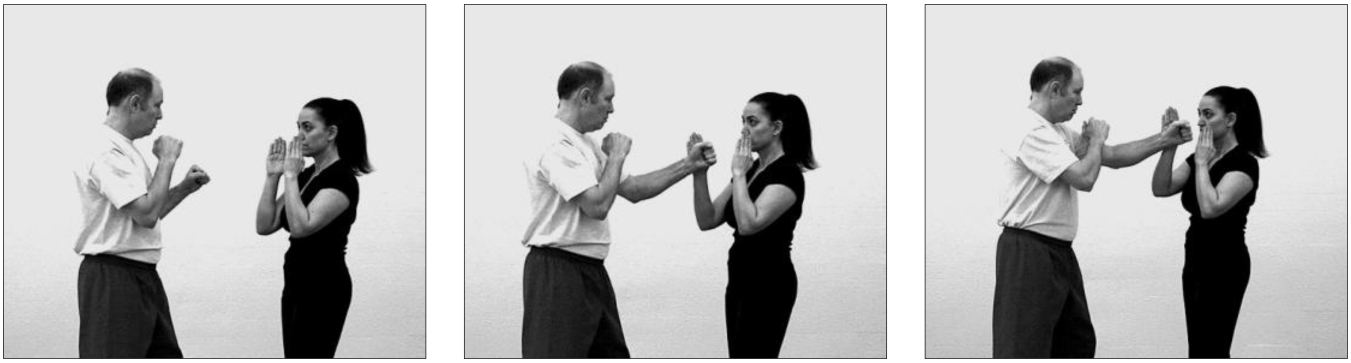
I parry her punch with my back hand, trap her arm down and counter with a palm punch (Tactical Form 2).



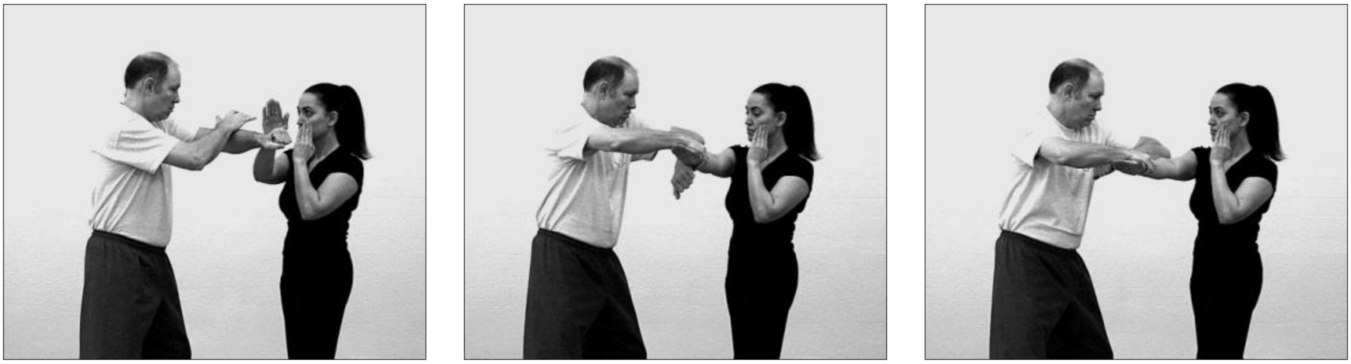
We continue this way with her executing Tactical Form 1 and me executing Tactical Form 2.



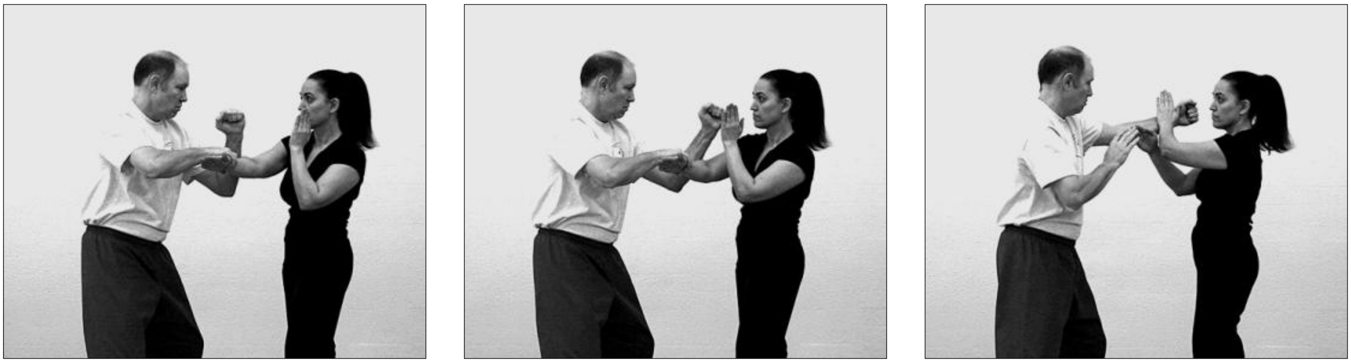
Giving Way Drill is a way of turning your opponent's blocking action into an advantage for you. This is another attributes drill that increases your arm sensitivity.



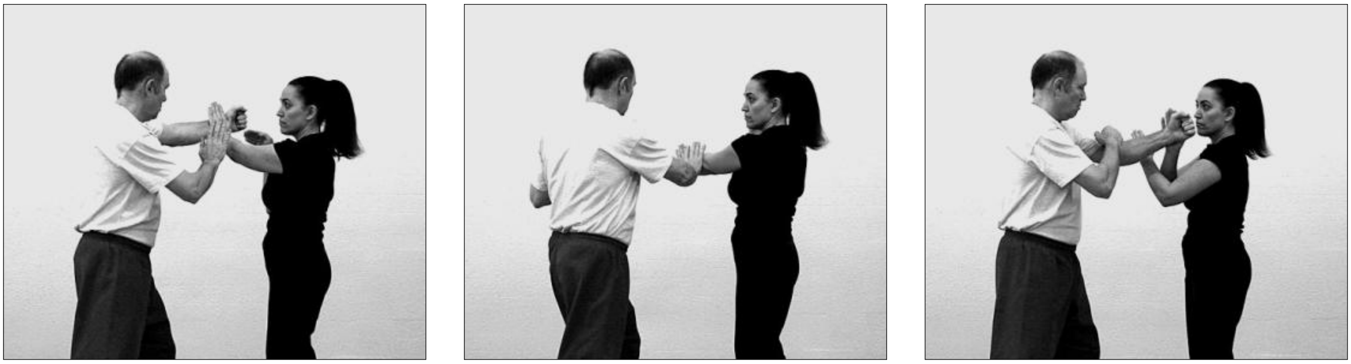
I punch at my partner. She parries my punch.



The moment she touches me with the parry, I fold my elbow and reach forward with my other hand to grab her parry hand.



I punch again. She parries the inside of my arm. I release tension from my shoulder and allow her to move my arm.



I reach forward with my other hand and trap her arm down and begin the sequence again with another punch.

Joint Locks are an integral part of empty hand applications of MA80. Much of this material has been covered in my books; *Trankada* and *Advanced Martial Arts*, so the full array of joint locking possibilities are not covered here. I do include text from *Advanced Martial Arts* so that the structural underpinnings of joint locking are thoroughly understood.

Why Locking?

The key reasons for locking are either to control your opponent (immobilize him, move him to a different position or cause him to submit) or to break the joint. Quite often you might need to switch from one lock to another to gain a greater control. Corrections officers need to be skilled in control methods. This is a very litigious society where anyone can be taken to court and sued for almost anything. Control methods do not fall under the heading of 'deadly force' and are more legally compliant. The ability to control your opponent, either by leverage or by joint locking, is needed more and more by martial artists these days.

Structural Positioning

In the application of joint locking I go for structural position. I am a technically oriented martial artist and know that if you maximize your body positioning and minimize your opponent's, the less you will need to rely on strength or brute force. When you see master martial artists like Prof. Wally Jay or Master Shouyu Liang move people like puppets, you know that structural positioning is involved.

Simply speaking there are three ways to effect a lock and they go along with the structural function of a joint. A joint can
straighten (unbend)
bend in a straight line or
bend in a twisting fashion.

When you joint lock your opponent you:
unbend the arm farther than it should go (hyperextend it)
bend it in a straight line farther than it should go (compress the joint) or
bend and twist it (apply torque) farther than it should go.

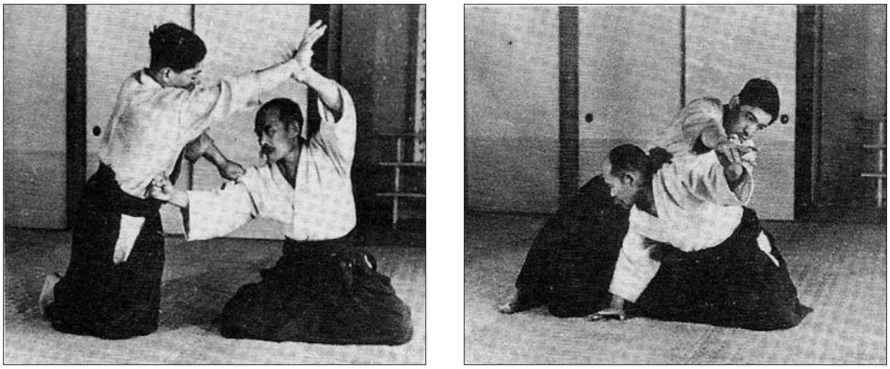
It is very simple.

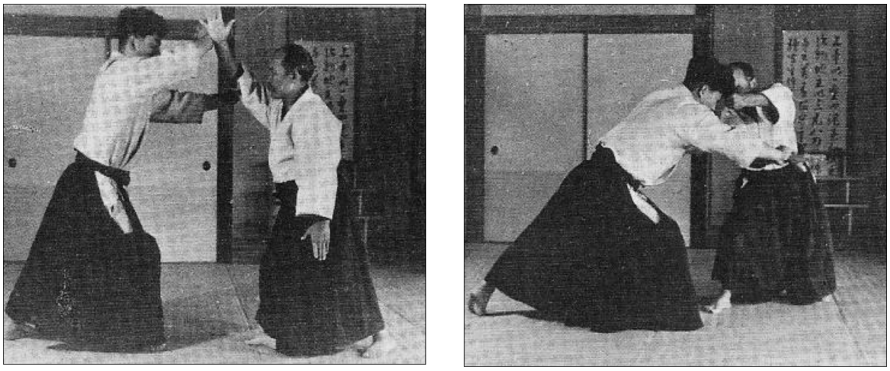
Distraction

A very important factor in the application of any lock is the set up. Prior to doing any kind of lock, I distract my opponent first. I get his attention onto something else. You noticed in the preceding section that I followed up my trapping action with some sort of smack? This is the distraction needed to set up a joint lock as well as a throw.

Anytime you just grab a person he knows something is up. You need to get his attention off of what you are going to do to him and onto something else. What you use is up to you. You can use anything from a touch to a full power strike to set him up for the locking action. An interesting historical point is that in doing research of pre -WWII Aikido, I saw many pictures of the founder, Morihei Uyeshiba, striking his opponent prior to executing the lock.

Below are two examples of Aikido founder, Morihei Uyeshiba, using a strike as a distraction prior to throwing his opponent.





Separating The Arm From The Main Frame

I use this concept mostly with elbow and shoulder locks, however, it is applicable with wrist locks as well. The way we are genetically structured, the arm is the strongest when approached from the front. You extend your partner's arm forwards and you will get the strongest resistance from him. I like to move the arm anywhere from 45 to 90 degrees out from the forward facing position when executing the lock. This separates his arm out from the torso, the "main frame" of the body and makes it weaker physically. Then you are only contending with the strength of the arm as opposed to the strength of the upper body.

Training Clarifications

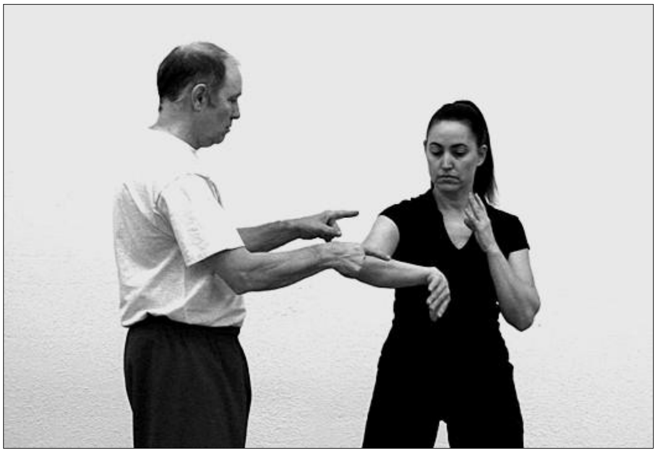
Before going into the locks themselves, there are several training points I want you to know:

1. For the basis of clarity I use the terms *same side* and *cross side.* When you are facing your partner your left hand to his right hand is *same side.* If you reach across as if in a handshake, that is *cross side.* You can be thumb up or thumb down for either side.
2. In the interests of safety, have your partner tap you or himself *at the first moment he feels pain.* This is called 'tapping out'. Make sure he doesn't wait until he can no longer stand the pain. Repeating that over and over can cause damage to the joint.
3. Practice in a smooth, flowing manner. Quick and jerky actions can injure your partner. Save explosive speed and power for actual application, not for practice.

4. Here is a safety observation for the person doing the lock. The moment your partner shifts his body while you are going through the lock, you have got him. His *body* just told you. The human organism, where pain is involved, moves faster than analytical thought. A good example is unexpectedly touching a hot stove. You jerk your hand away from it before you think it over. The body goes into action when threatened with pain. I accidentally broke a partner's wrist because I went too fast and didn't observe his body reaction. Don't make my mistake. Practice slowly, smoothly and observe your partner's reactions.

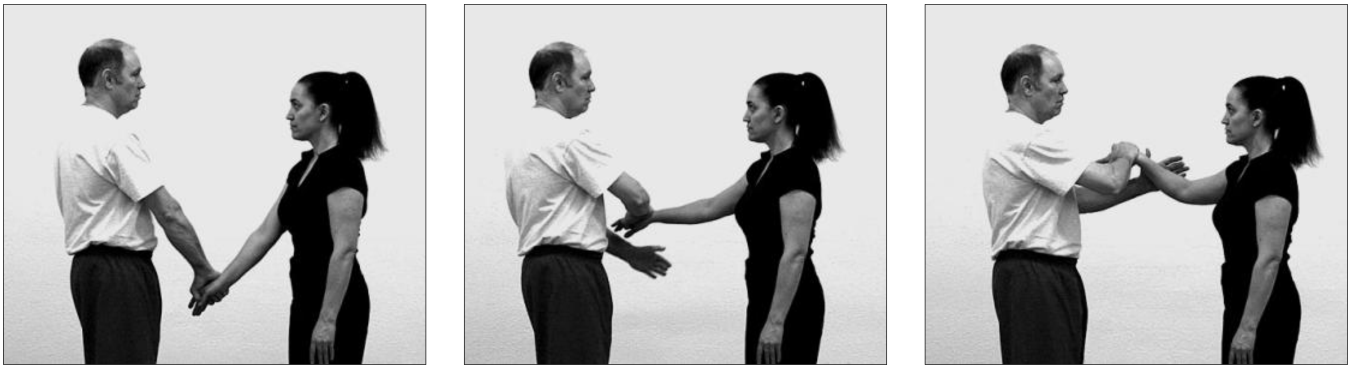
You will notice that I demonstrate the locks mostly from grab defenses. This is to orient you easily. You can later fit them in with your Tactical Forms.

Center Lock This is probably the most painful of all the wrist locks. Done correctly the pain doesn't increase by gradients. It triples or quadruples instantly. There are all sorts of entries into this lock. Let's go over the key points of every application of this lock. First, You want your partner's hand vertically aligned – exactly. Second, you want an 'S' configuration of his arm – bent at the elbow as well as the wrist

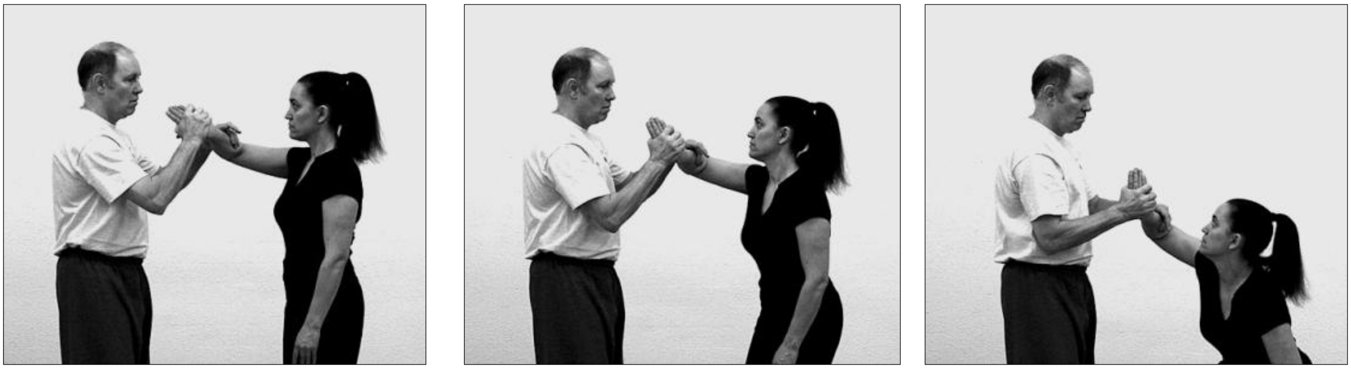


Vertical alignment of the hand and 'S' configuration of arm.

The offensive **Center Lock** is done from a cross- side grab. You reach across and grab your partner's hand with your palm across the back of his hand. Your fingers will curl over her hand edge and your thumb will go in the web between her thumb and forefinger. Circle it up so that it is in front of your chest. Ensure her elbow is bent. You can use your free hand to bend it if needed. Pull back with your little finger as you push forward with thumb and index finger. You can push her hand towards her chest as you do so. If you have the 'S' configuration of her arm she will go down quickly. Remember that the pain in this lock turns on much faster than in many other locks so train slowly with this one.

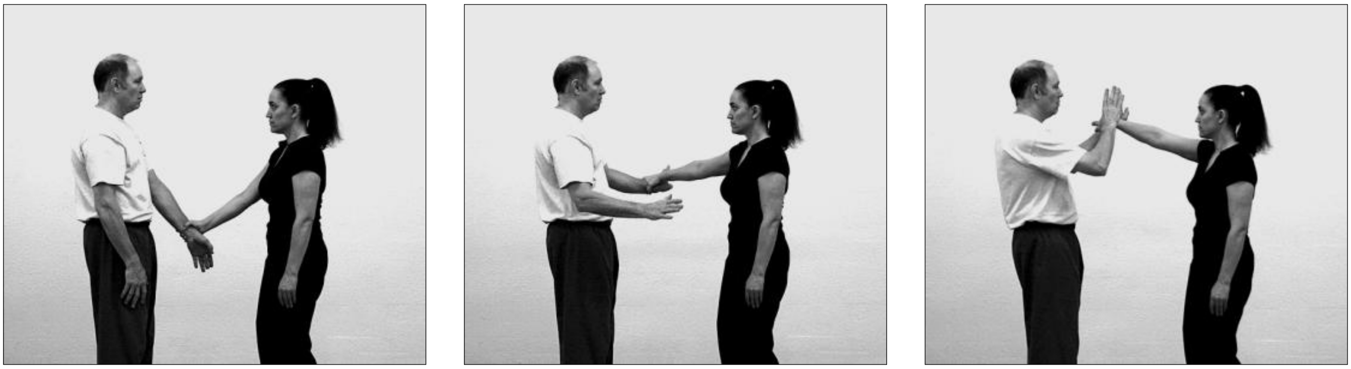


Cross grab your partner's hand. Circle it to turn it over. Reach up with your other hand and put it on the bend of the elbow.

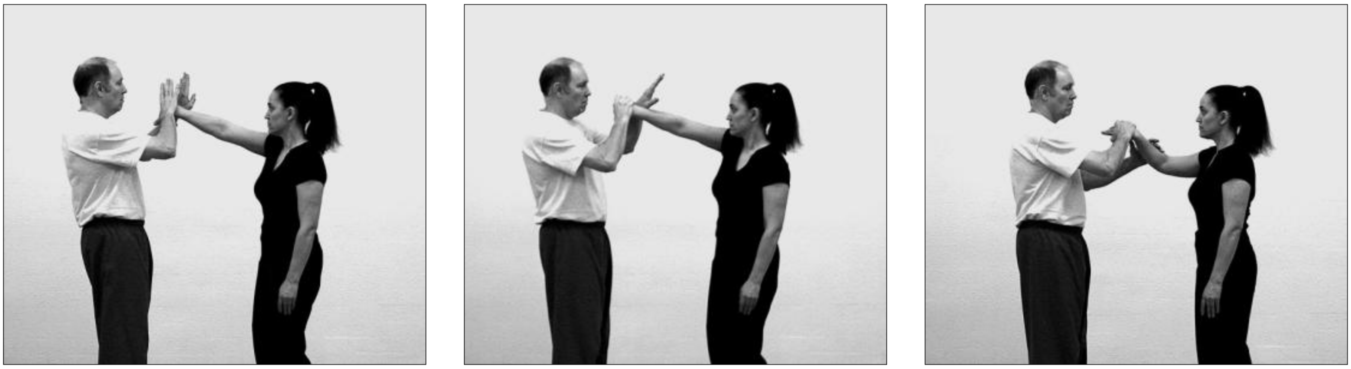


When the elbow is bent roll your grabbing hand forward towards her center. This will take her down.

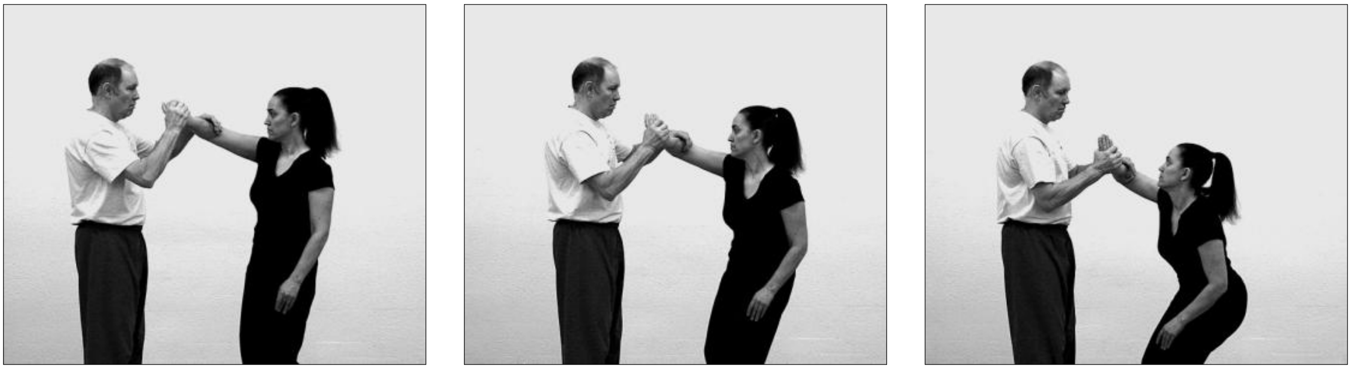
Your basic defensive **Center Lock** can be done from either side. There are a couple of interesting variations of this. The first is from a same-side grip. You roll your grabbed arm outward and transfer her grip to your free hand. From here make the 'S' configuration and continue on with the lock.



My partner grabs my wrist. I swing my arm to the outside and up. I reach across and grab her hand to release the grip.

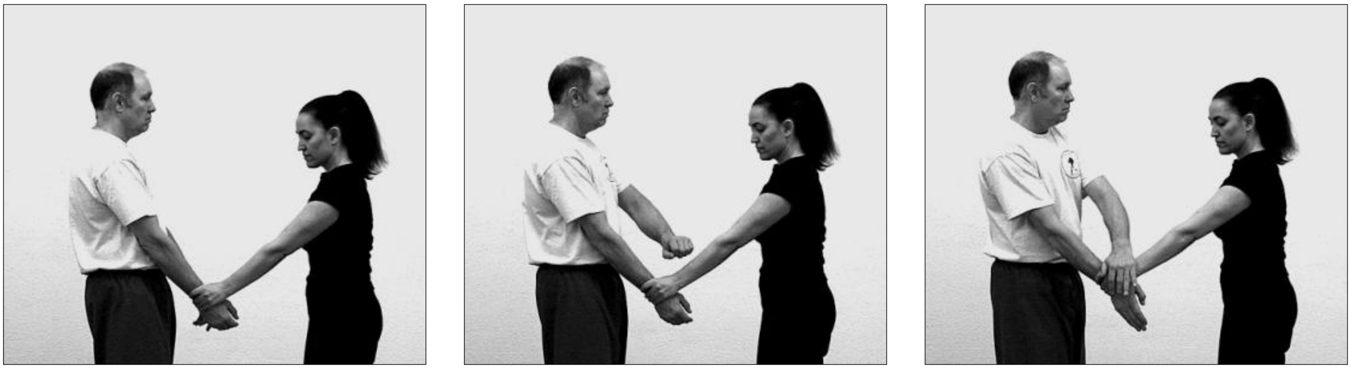


I slide my left hand down her arm down to the crook of her elbow. I bend her elbow.

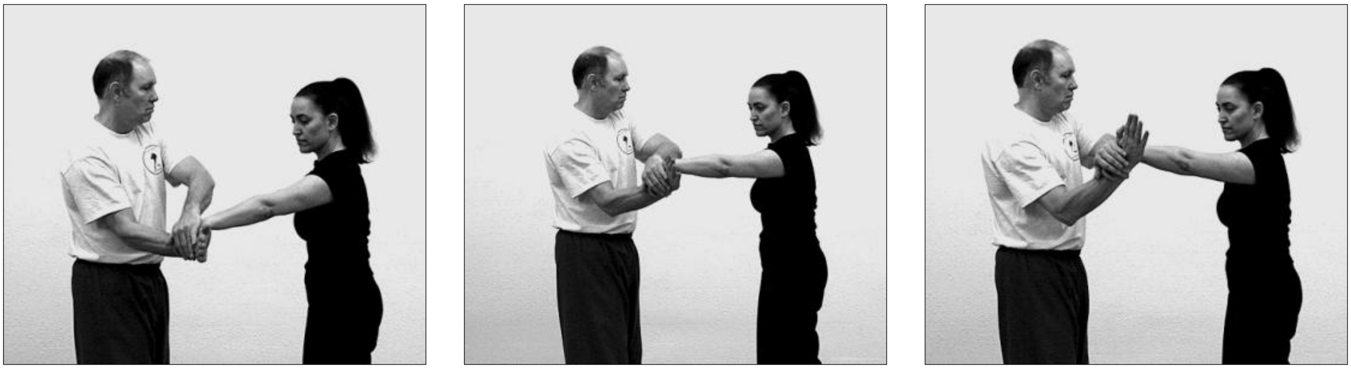


I twist her wrist directly toward her and take her down.

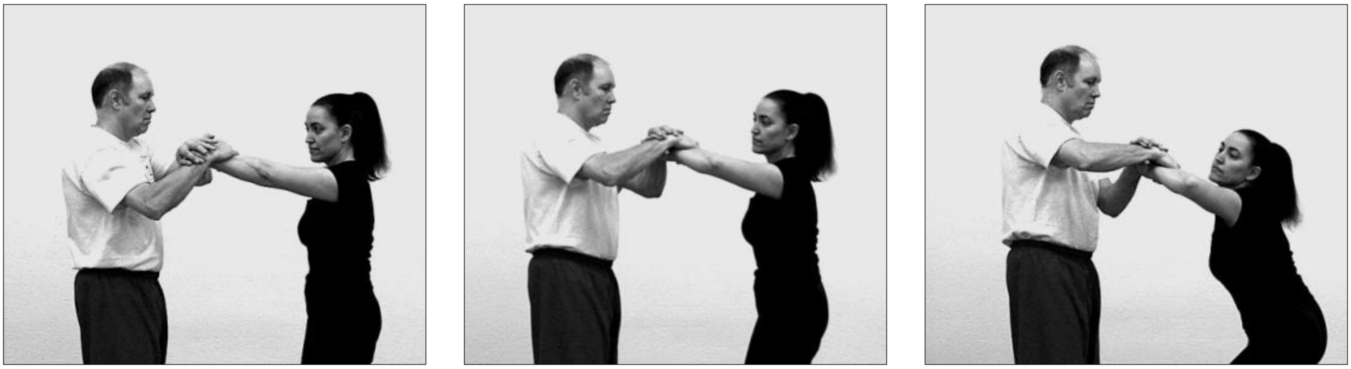
This next type of defensive **Center Lock** can be done from either side. The first thing you do is to clamp your partner's grab hand to your wrist. This is essential. You circle your arm up and over to turn her thumb in a downward position. Your gripped hand will loop over her wrist as you do so. At this point you roll your arm towards her and down she goes. I have included photos to show this from both types of grabs.



My partner has me in a same side grip. I reach over with my free hand and clamp her hand to my wrist.



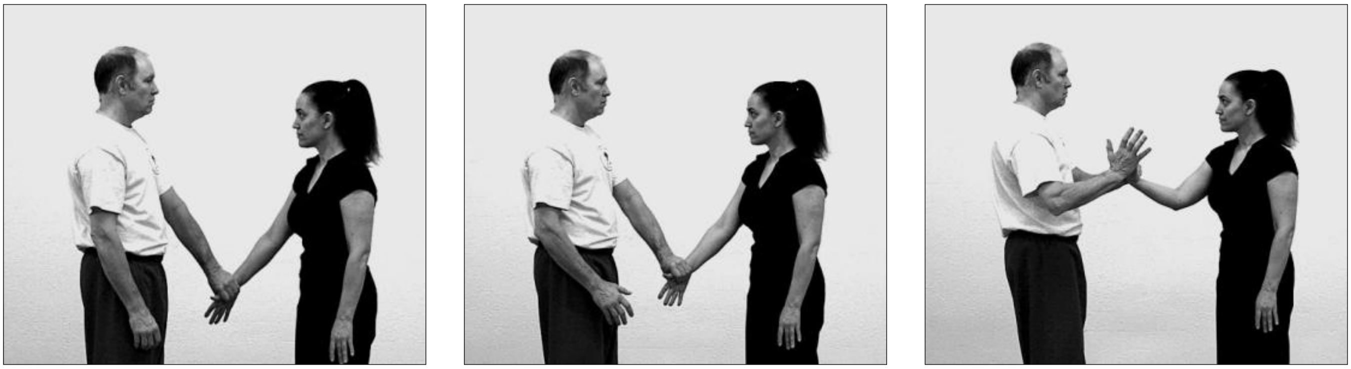
I roll her arm up and to my outside so that I can turn it over. I loop my grabbed hand over the top of her wrist.



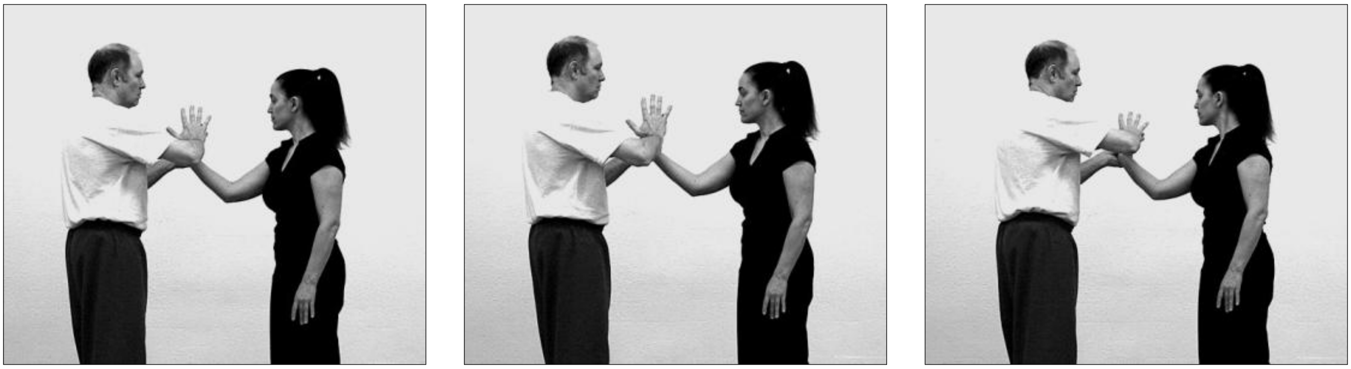
I will push forwards in order to bend her elbow and effect the lock.

Two Hand Wrist Lock The Two Hand Wrist Lock is usually the first lock shown to students. It is simple and effective and has a number of variations. This is the basic offensive version.

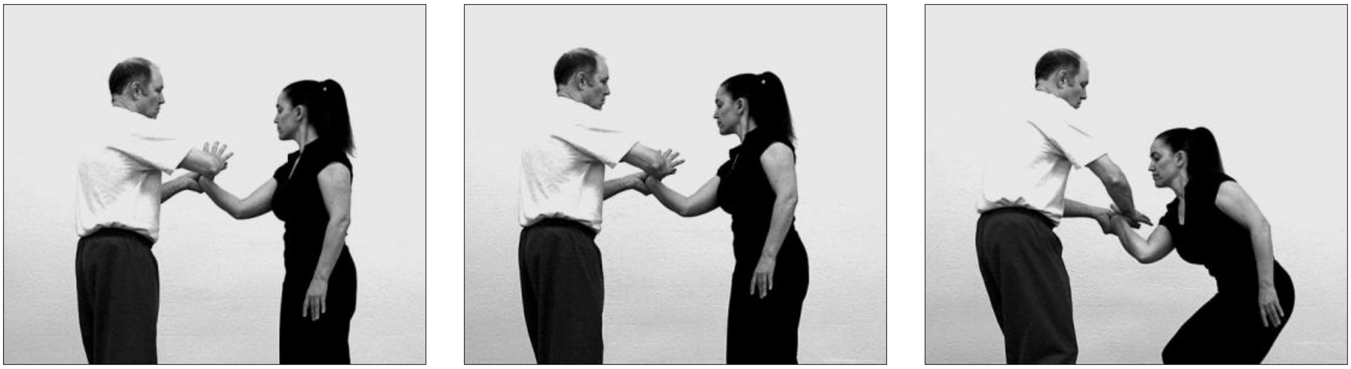
You reach across (same-side) to your partner and grab her hand. Your fingers are in the palm of her hand and your thumb is to the back of her hand. You circle your hand up. As it passes your midsection your free hand attaches to the back of her hand where her little finger and ring finger punch knuckles are. You continue circling her hand outward past her shoulder. The moment her shoulder dips or moves to compensate for the onset of pain, you push her hand straight down. Note in the photos that you are bending her wrist as you circle it up and past your body. The down action is very important as this increases the pain quite a bit.



Grip your partner with your fingers in the palm. Circle her hand up and outward towards her shoulder.



Put your other hand across the last two knuckles of her hand as you circle it outward.



The moment her shoulders dip to react to the pain, change your direction from outward to straight down.

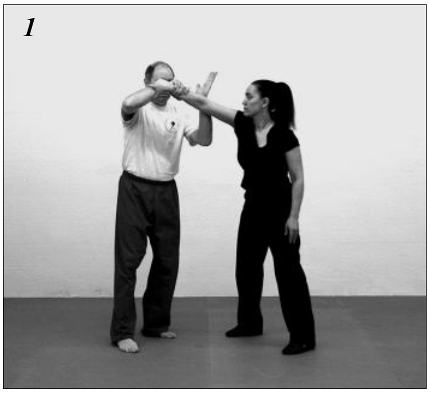
Arm Bar This is one of the most basic locks in any system. A key to making this lock effective is to activate the “golgi” tendon. This is a pressure point right where the muscle insertion is just above the point of the elbow. When you straighten out your partner’s arm put your forearm bone edge right on the point of her elbow. Then move it towards her shoulder roughly a quarter inch and you will hit a depression. This is where the muscle insertion is. Apply a combination vibrating/digging action into the arm at that point and you will trigger that pressure point and cause a nerve pain. This can be triggered by your forearm bone or your “door knock knuckles”; it doesn’t matter. The combination of the nerve pain and the hyper-extension of the elbow is a great combination.

I do the basic Arm Bar from my partner’s cross -side grab. Circle your arm in front of your body as if executing an inside forearm block. Roll your hand over to counter grab her wrist. Place the forearm of your free arm right on the golgi tendon and dig. The moment you get a reaction step back to pull your partner off balance. I go into horse stance because it drops my weight and it places my partner in front of me where she cannot grab or tackle me as a counter move. Draw your grip hand back to your side as if chambering a punch. Maintaining the vibrating dig on your partner’s golgi tendon, move your forearm from a vertical position to a horizontal one. This will drop your partner down to the floor.

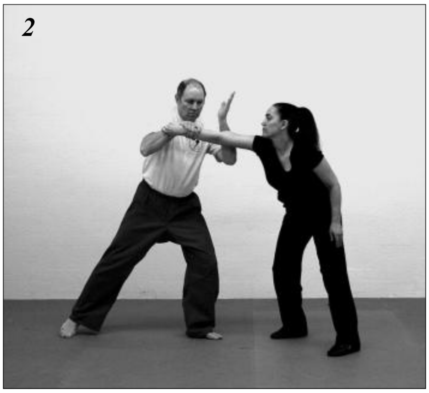
Something I do that adds even more to the lock is that as I hit the horse stance, I also use hip rotation to give more oomph to the action. With elbow and shoulder locking actions I try to utilize as much of my body as possible.

Here’s a little added data for you regarding the arm bar. I do not use pressure point much but I do know a little of the basic theory. There are three types of pressure points: touch points; vibrating dig points; and strike points. I use the vibrating dig points a lot on elbow locks. Here is something you can do if your partner attempts to strong arm his way into resisting the straightening of her arm. There is a strike point directly on the back of her biceps, mid way between the elbow and shoulder. If you hit that point it will disrupt the energy flow in his arm and weaken it for a split second, allowing you to straighten her arm out for the elbow lock. The fascinating thing is that you don’t even have to hit it hard. When I demonstrate this to my students I will often slap that point. You will need to pull her arm straight nearly simultaneously with the strike, otherwise, you will lose the advantage of the energy disruption.

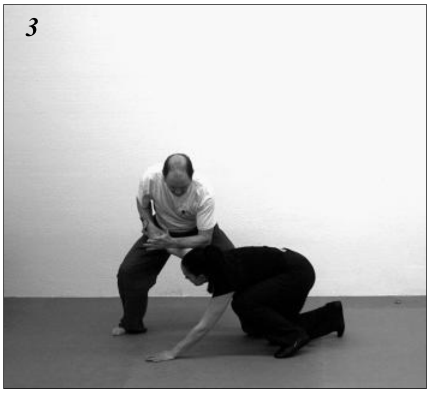
It is the vibrating dig I use on this lock. Below three key points are illustrated.



1. Activating the ‘Golgi tendon’.

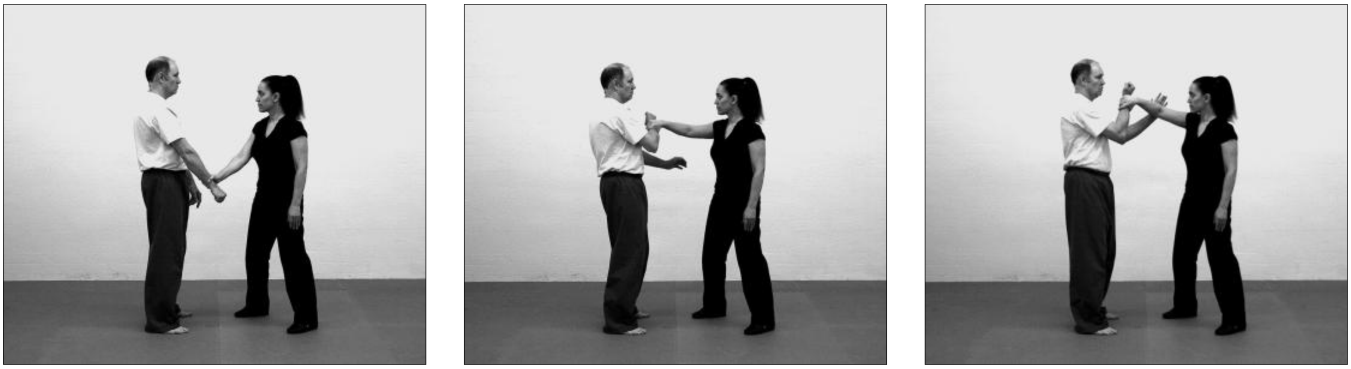


2. Disrupting her balance

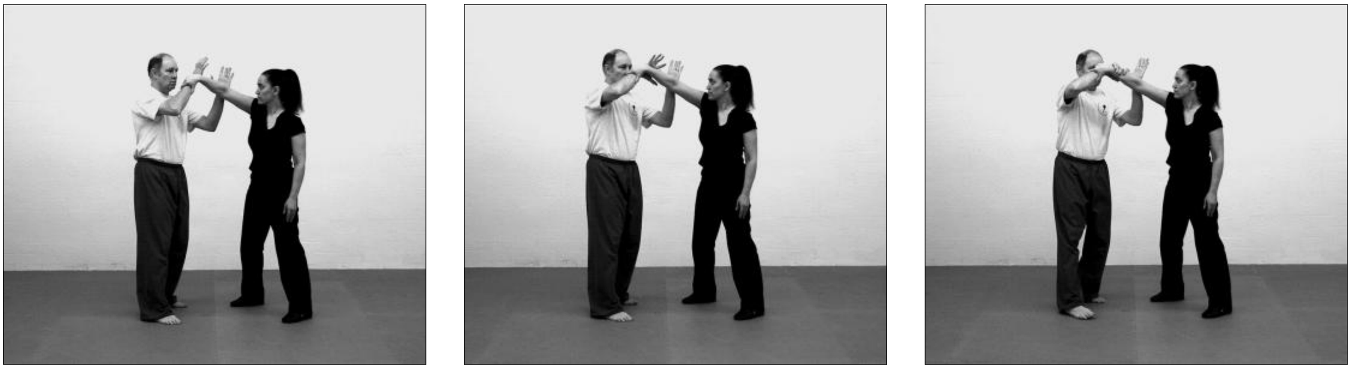


3. Use of the hips to add to the lock.

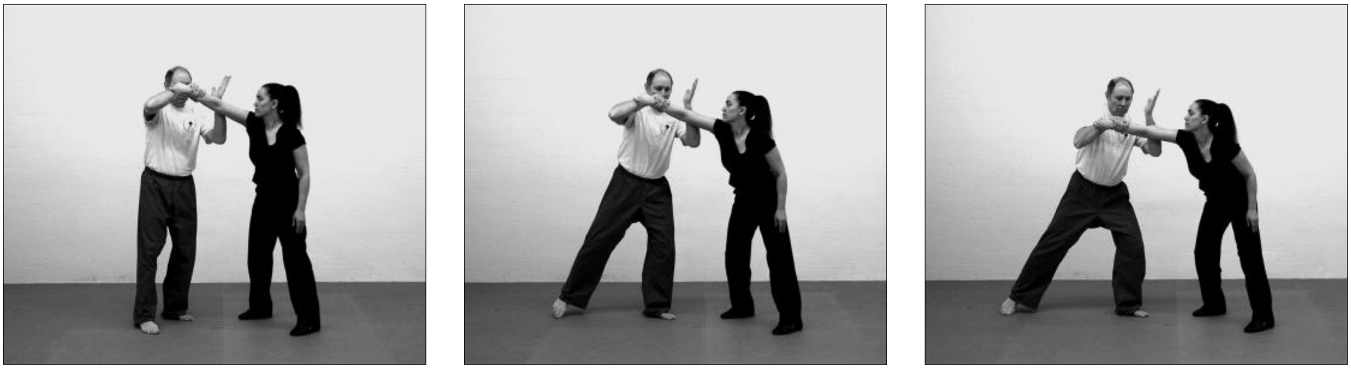
The Arm Bar fully illustrated.



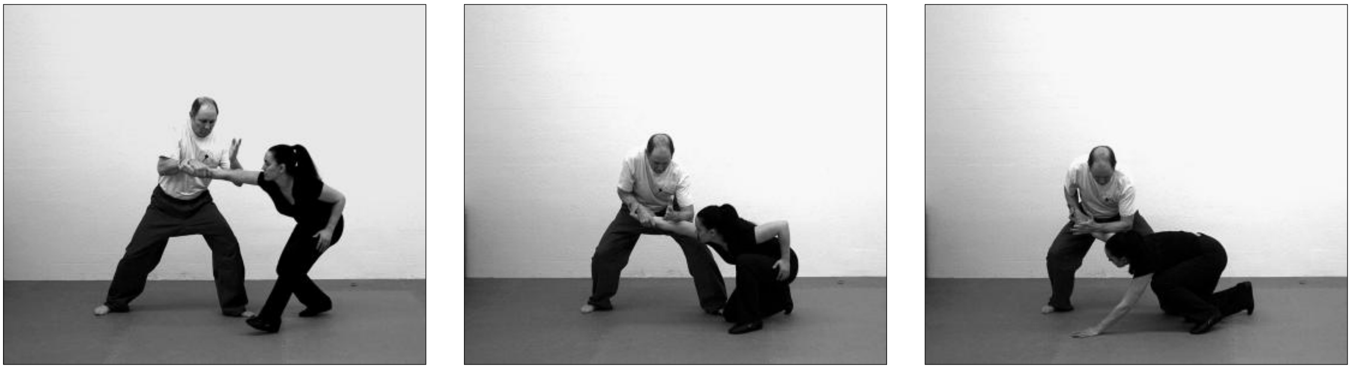
My partner has me in a cross side grip. I roll my arm up to her outside and bring my free hand to the back of her elbow.



I roll my gripped hand over to grab her wrist. I place my forearm on the “Golgi tendon” just above the point of her elbow.



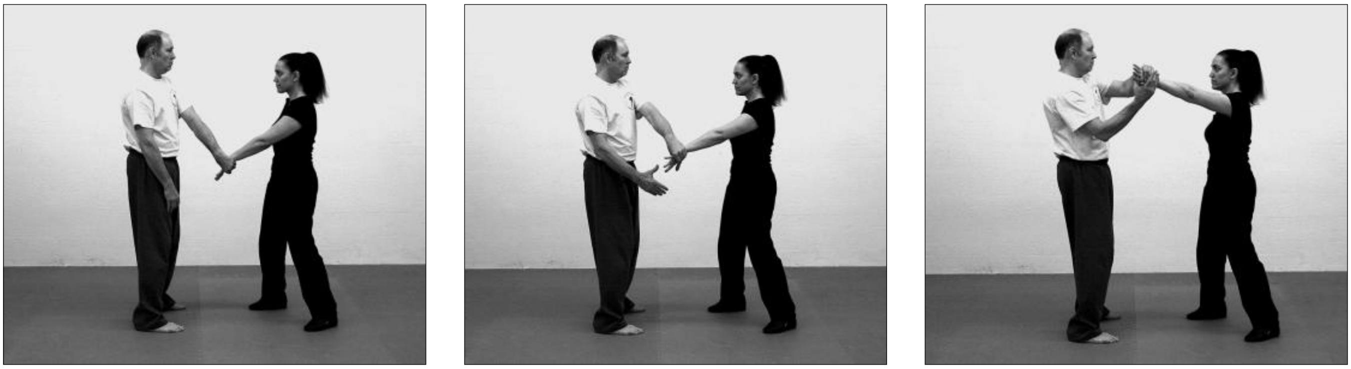
I activate the “Golgi tendon” with a vibrating dig, step back and pull to off balance her.



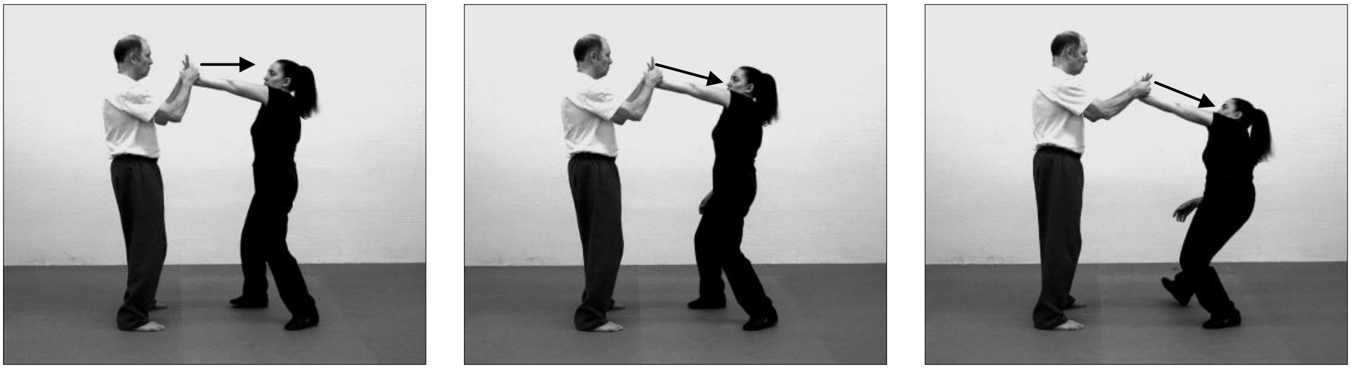
As she goes off balance I drop my weight and rotate my hips to my right to effect the full lock and takedown.

Downward Wrist Lock The title for this lock comes from the direction your partner heads as you execute it. You reach across for a cross- side grab of your partner's hand. Your fingers will be in the palm of her hand and your thumb will be to the back of her hand. Circle it outward and back in so that it rolls over, palm facing upward. Connect your free hand to her hand as you do the roll over. Raise her hand as high as her face. Bend her wrist in the direction of her head. As her head lowers continue to aim the bend *at her head*. This continued adjustment on your part is what makes this wrist lock so painful. You are not trying to bend her wrist downward. You are trying to touch her fingers to her head. As her head lowers you keep trying to touch her head with her fingers.

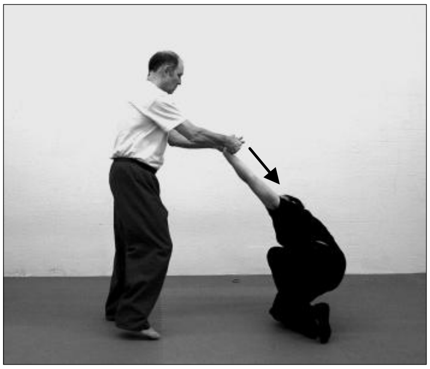
Two important notes regarding the grip – 1. Grab the hand and not the wrist. If you grab the wrist you will actually impede its bending and 2. Overlap your fingers in the grip so that there is no free play in the grip.



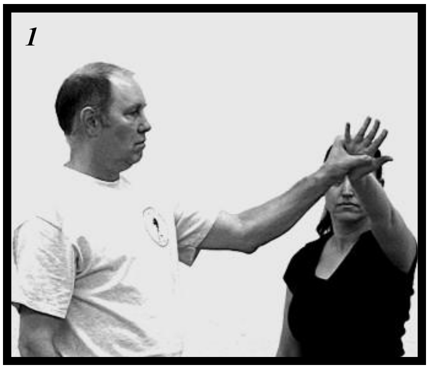
I cross grab my partner, fingers in the palm and thumb on the back of her hand. Circle her hand up to her face height.



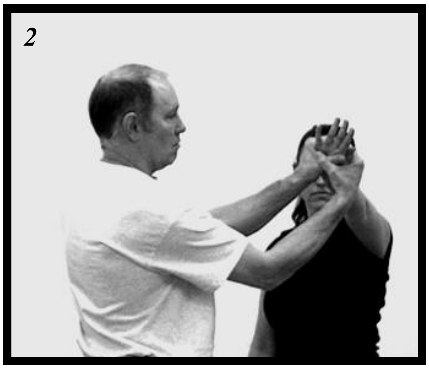
I grab with your other hand. I line her hand up between my nose and her head. I bend her wrist towards her head.



Bend forwards for the take down.



1. Grab the hand and not the wrist.

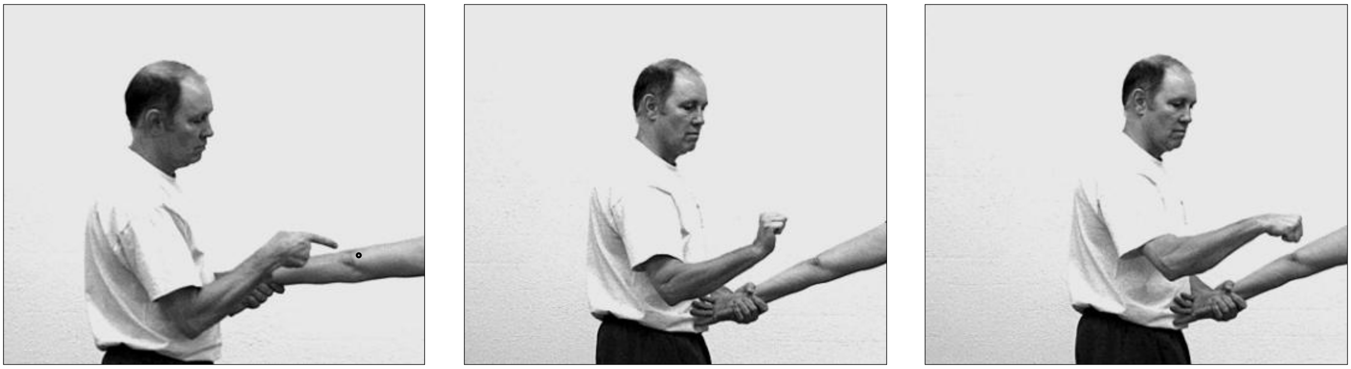


2. Overlap your thumbs on her hand.

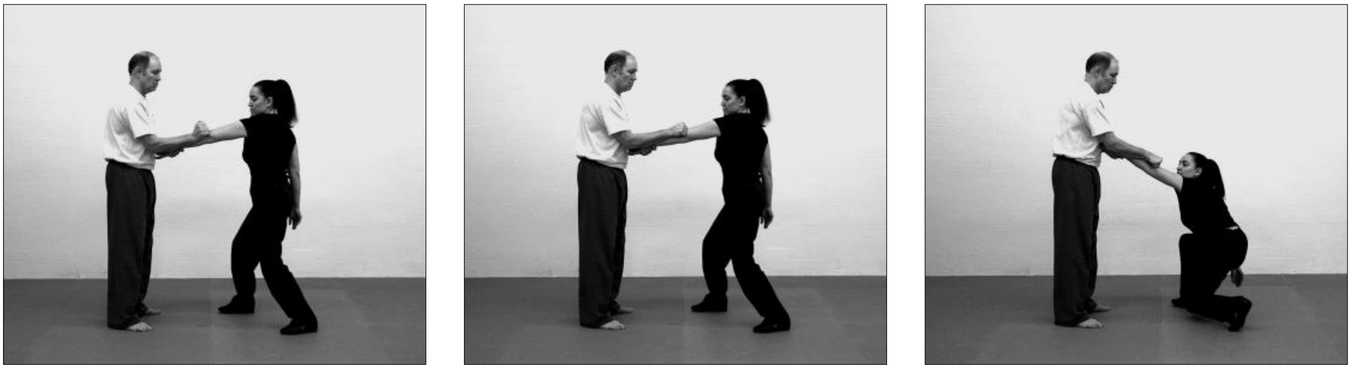
"Wally Jay Knuckle Rub" This is one of the signature moves of Prof. Wally Jay, founder of Small Circle Jiu-Jitsu. If he got you in this move, you couldn't hit the floor fast enough to get away from the pain. One can do this offensively by initiating it with a cross-side grab. Defensively you can begin it as you did with the Arm Bar against the cross-side grab. Attach your "door knock knuckles" to his golgi tendon. Pull upward on her wrist as you apply the vibrating dig to the tendon. Step back as you get the reaction from your partner and you will drop her to the floor.

From a same-side grab you can swing your arm to the outside and execute a walk through. Note: step away from her as you do this so she has less opportunity to counter you as you step. As you turn to face her after the step, peel her hand from your wrist. Attach your knuckles to her golgi tendon and apply the lock. Continue to step back as you do in order to keep her off balance during the action.

Key points are illustrated below. The full action is illustrated on the next page.

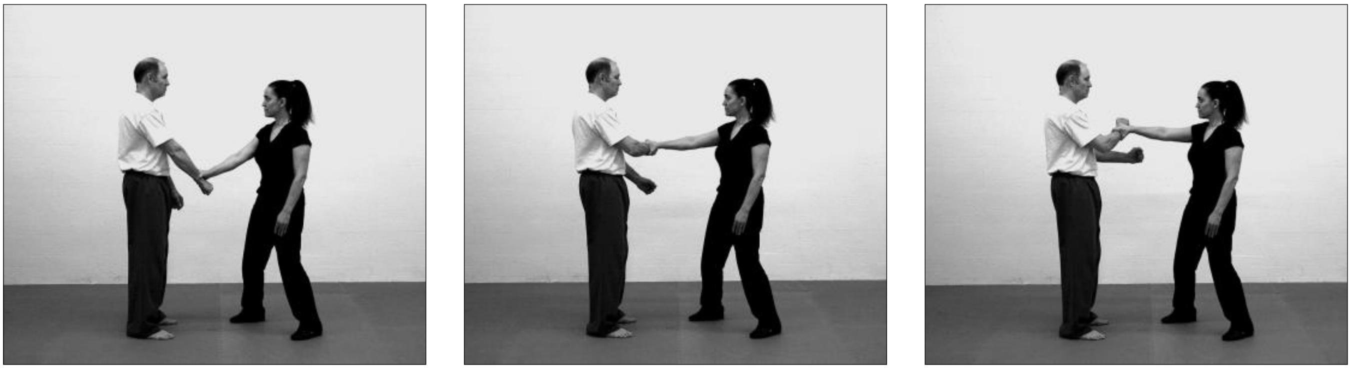


The "Golgi tendon" Two-way action of the lock. You touch with the palm heel and then roll the knuckles.

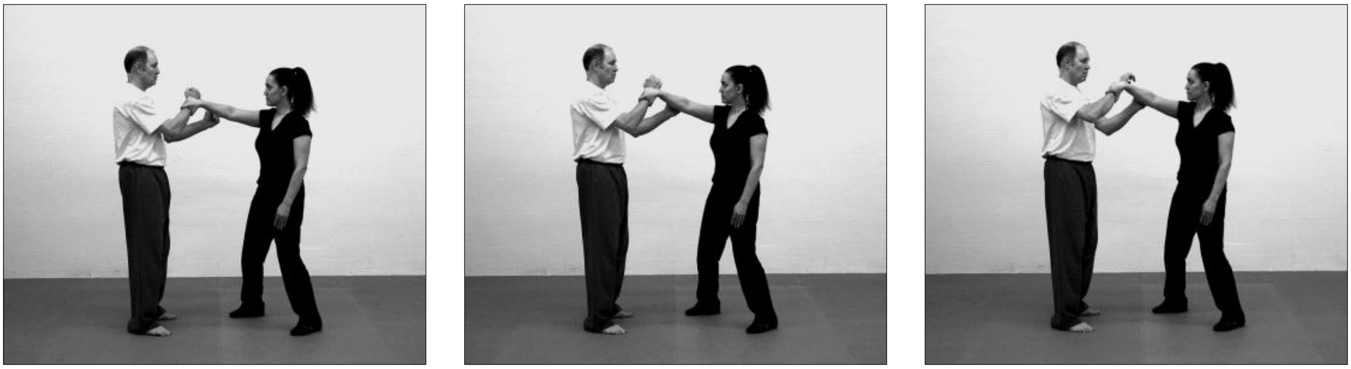


Two-way action in application. You attach your palm heel to the elbow and then dig your knuckles into the "Golgi tendon".

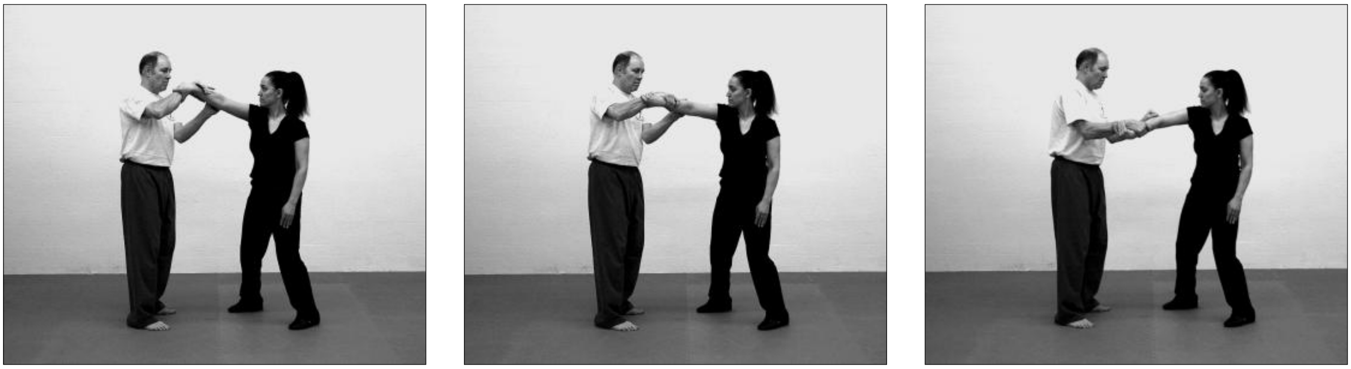
The “Wally Jay Knuckle Rub” illustrated in full.



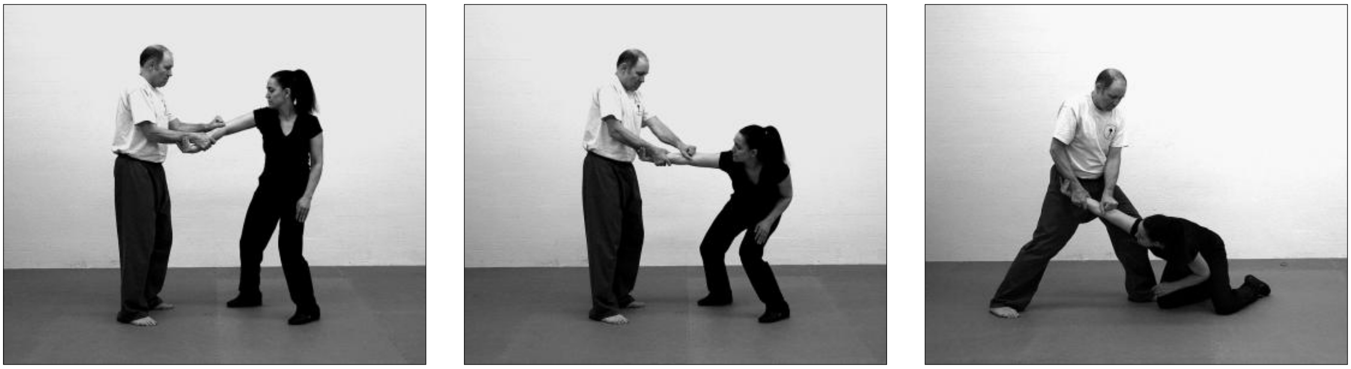
My partner has me in a cross side grip. I roll my arm upward and over.



I grab her arm as I roll it over. This exposes her elbow to me.

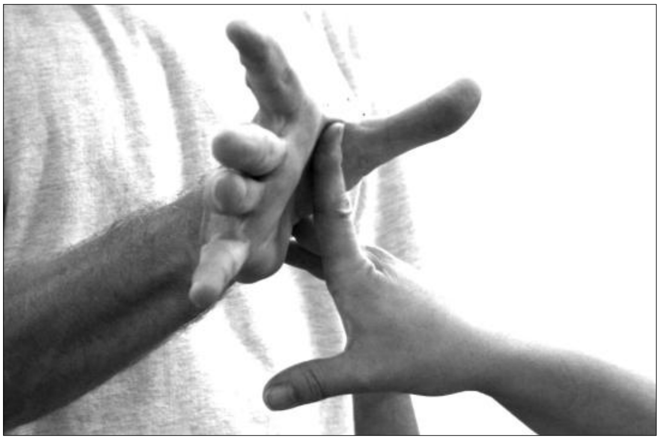


I stretch her arm forward, ball up my other fist and put the palm heel right on her elbow.

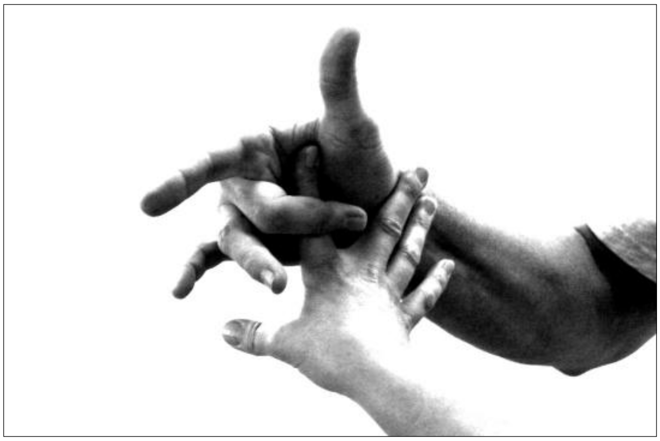


Putting pressure on her elbow I now dig my “door knock knuckles” into the muscle insertion/golgi tendon for the lock.

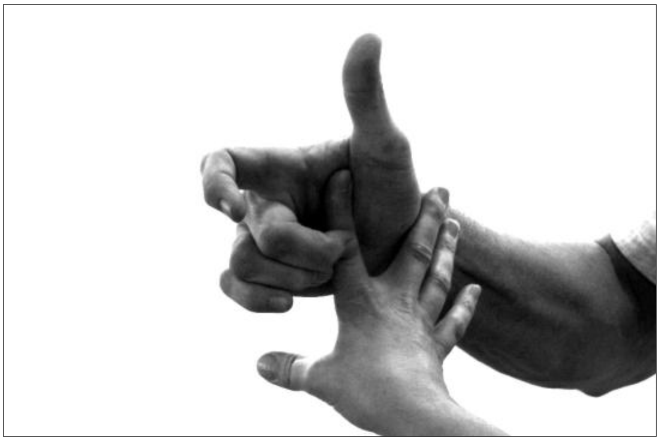
One Finger Lock The key to the one finger lock is the placement of your partner’s index finger in your hand. Her fingertip should be slightly lower than the web between your thumb and forefinger. *The last joint of the finger should not be allowed to bend at all.* Depending on the size of your hand you will curl your finger across the middle knuckle of your partner’s finger. Do this next motion in a one-two action: drop your hand slightly down and roll your hand forward as if pointing to the floor. This will drop your partner very quickly.



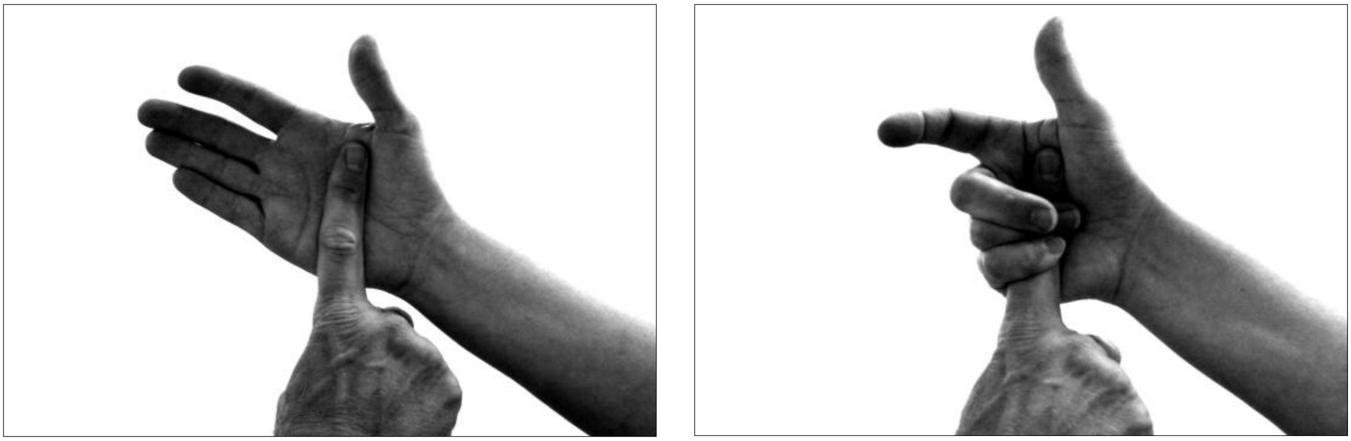
The tip of the finger should be in the web of your hand.



Bracing against the middle knuckle with the side of your finger.

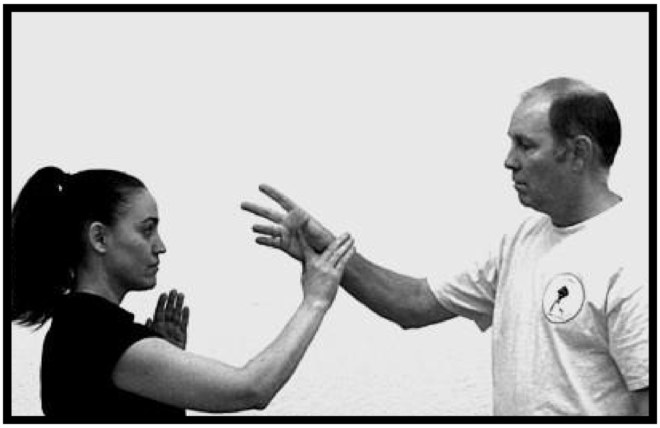


Bracing against the middle knuckle with the tip of your finger.

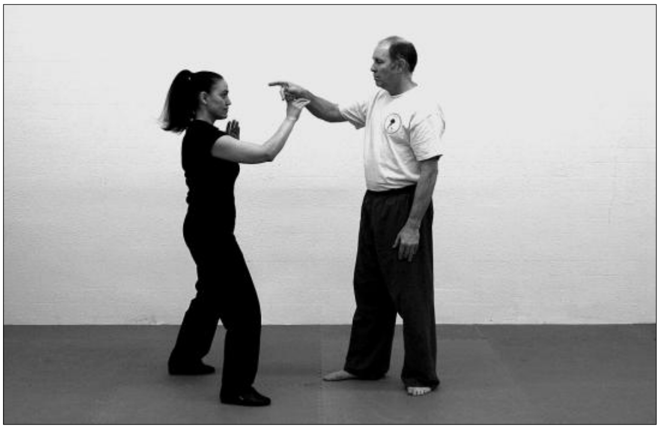


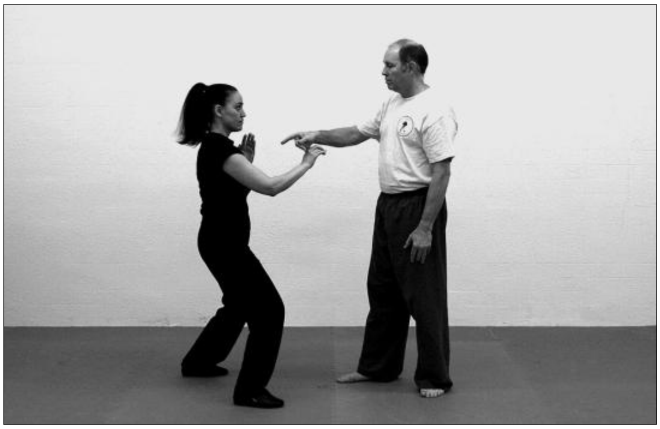
A smaller hand would use the pinky finger to brace against the middle knuckle (above)

The basic One Finger Lock is done as follows: You take her finger tip in the web of your hand. You loop the appropriately fitting finger across her middle joint. You drop your hand and then pull back, as if putting a gun into its holster. The One Finger Lock is one of the most difficult to execute due to the small size of the target. This is incredibly painful so be careful.

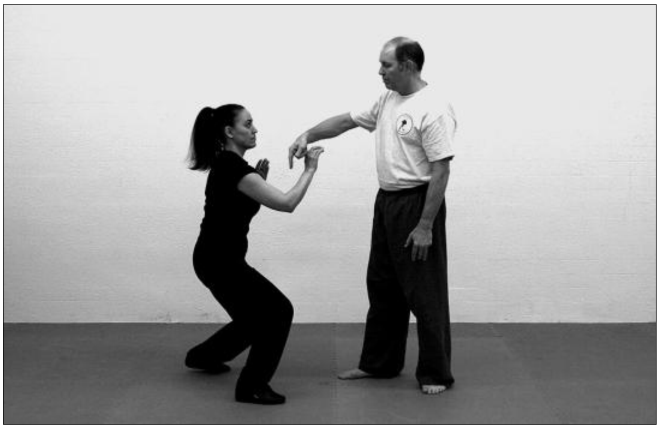


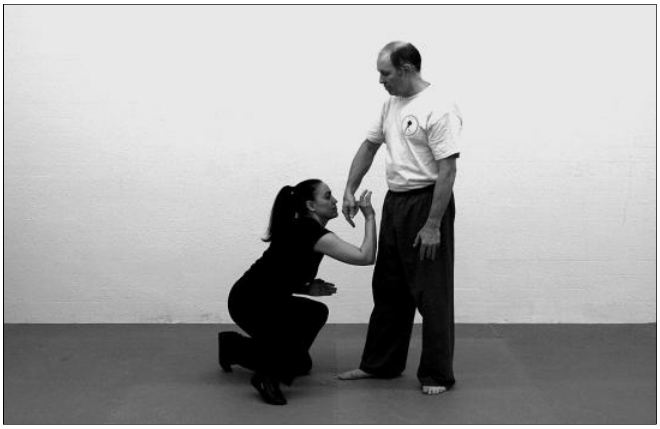
I put her finger into the web of my hand.





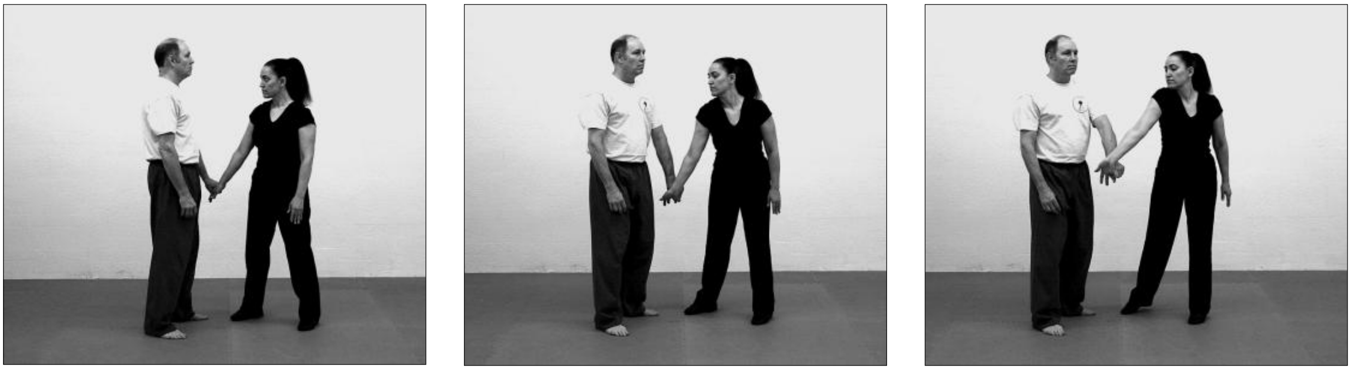
I loop my finger around hers and brace it against her middle joint. *I begin the lock by dropping my hand.*



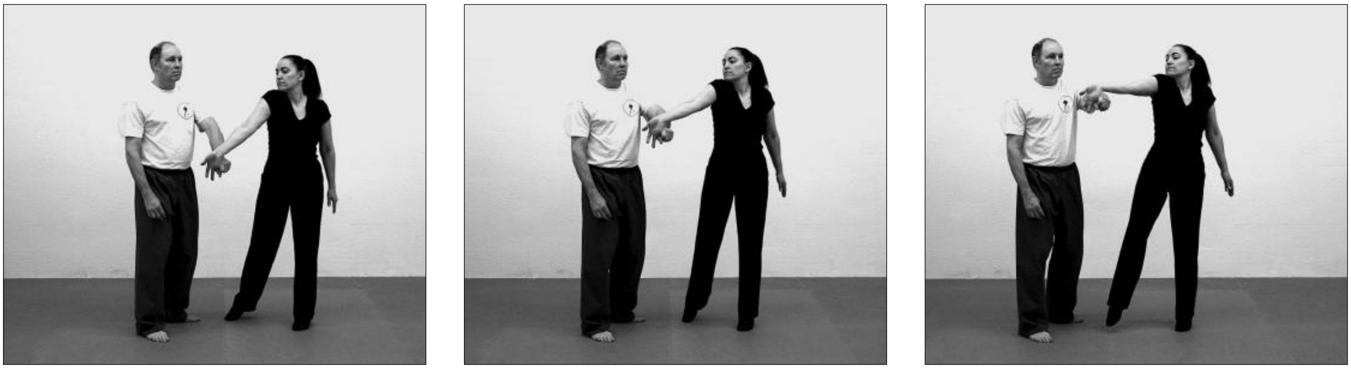


I roll my index finger towards the floor as I roll my hand.

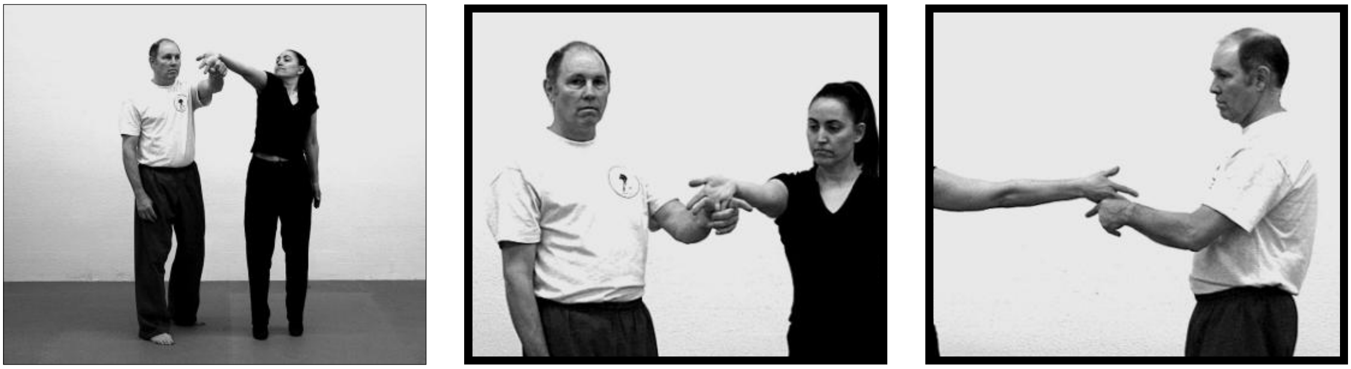
Two Finger Lock There are many variations of this technique. As an offensive grab you loop your thumb across the back of your partner's hand while your index and little fingers (or middle and ring fingers) curl across the back of her ring and little fingers. Pull your fingers back while rolling forward the edge of your index knuckle joint (the punch knuckle). The focus of your force should be on the joints that are immediately down from her punch knuckles. If you are on this spot you will immediately produce pain. From here you can take her down or raise her up on her toes. For body positioning I will use a rear circle step to take me out of the line of possible counter attack.



I grab my partner's two little fingers. I begin to rotate her hand while I do a rear circle step.

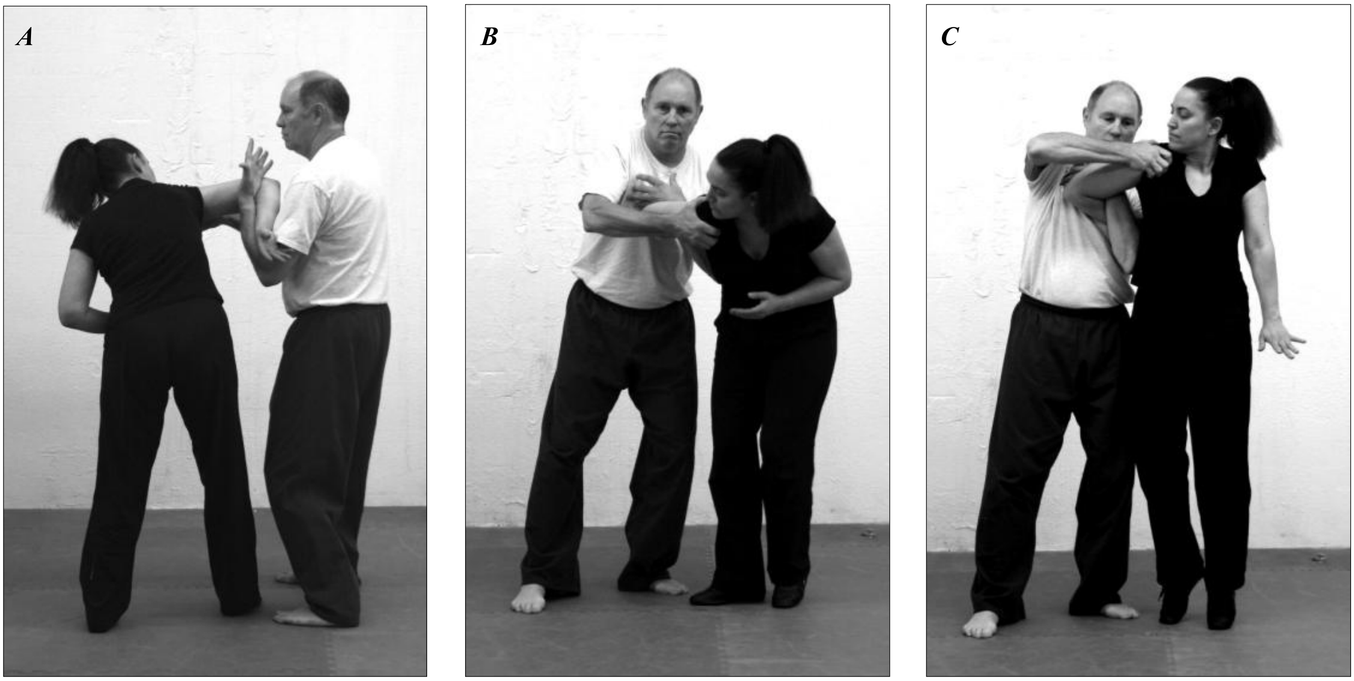


Note that the pressure on her hand begins while her hand is still low to her side. As I pick it up she raises on her toes.

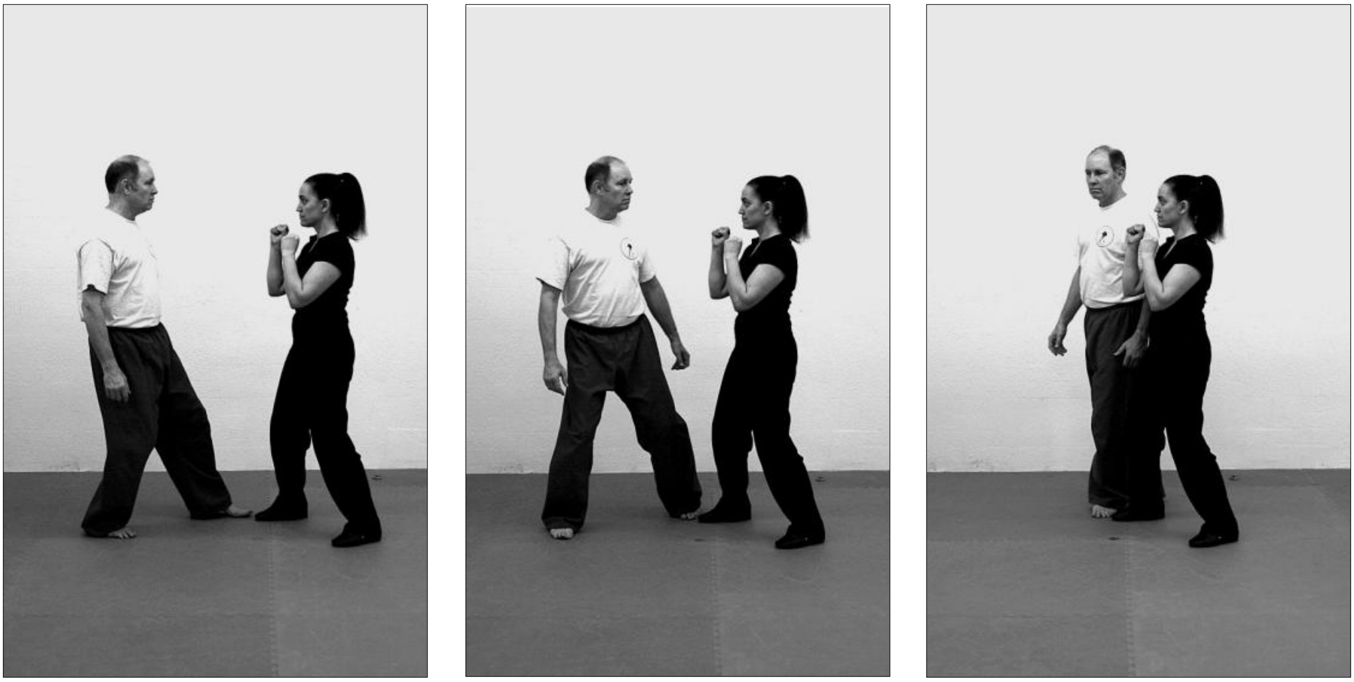


From this point I can mover her to where I want. Close ups of the position of the gripping hand.

Single Lock This lock can be done same-side and cross-side. Key points to make regarding this lock are: Cut into your partner's elbow to ensure the bend of her arm; use a rear circle step to end up beside her; dig with your free hand into the muscle insertion of her shoulder so that she can't bend forward and escape the lock. I'll illustrate these below.

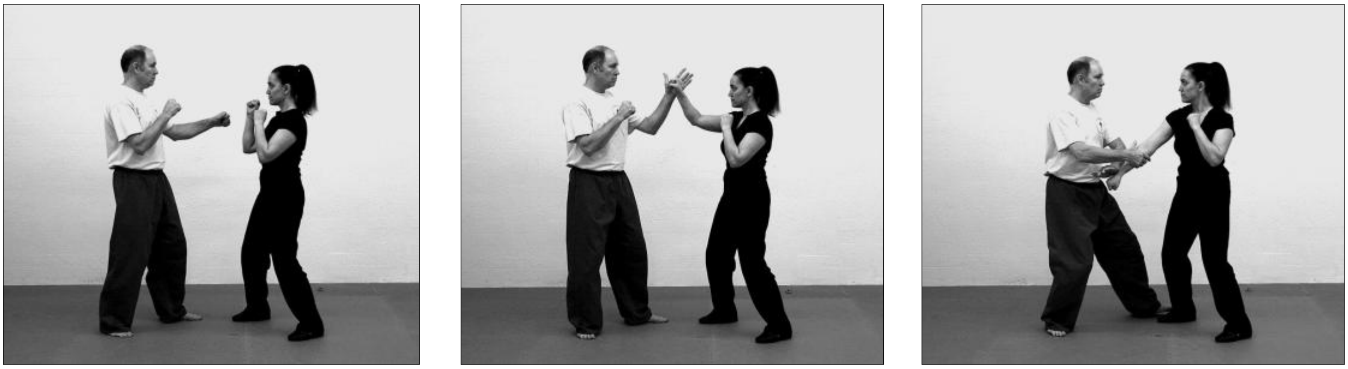


Your knife hand cuts into the bend of her elbow (A). You step beside your partner when applying the pressure (B). You dig your fingers into the muscle insertion of her shoulder to prevent her from bending over and escaping the lock (C).

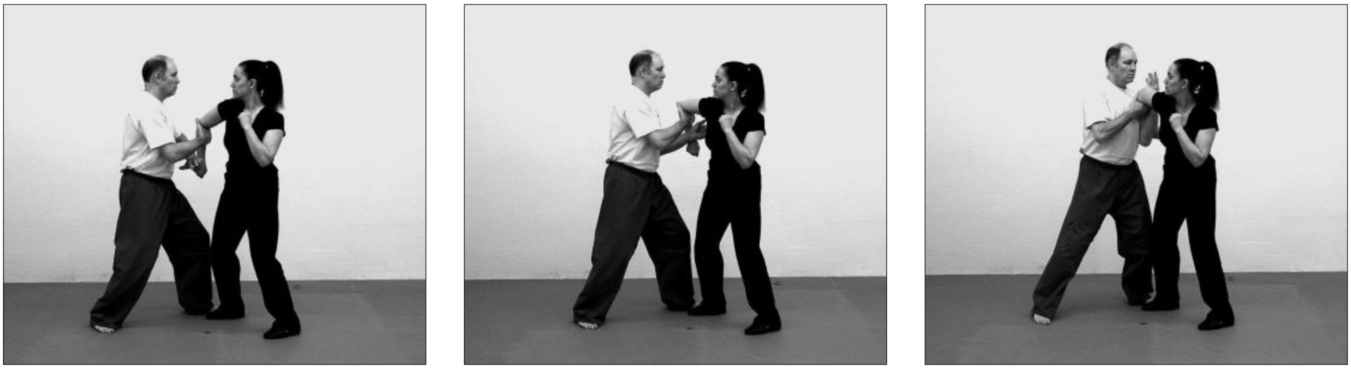


The rear circle step is what you use to get beside your partner during the execution of this lock.

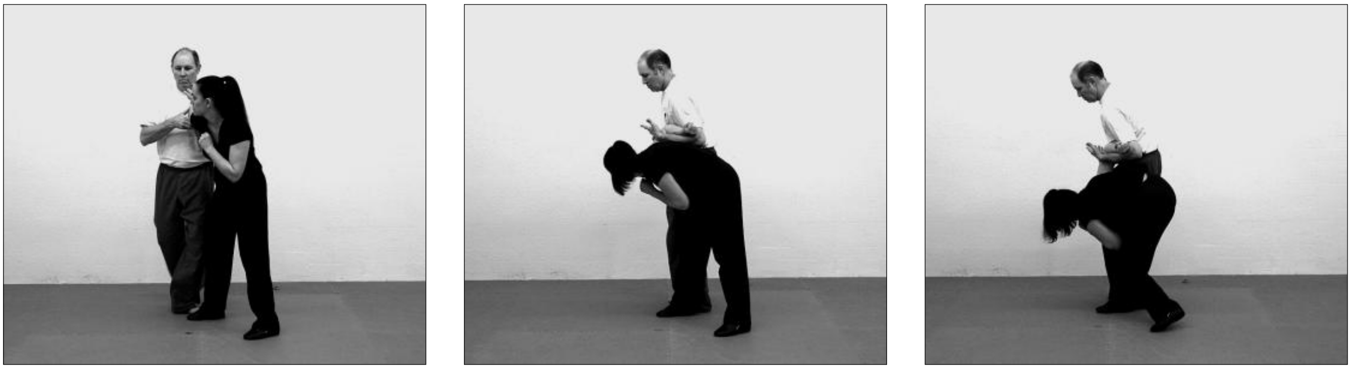
Single Lock (same-side) This lock is hard to follow by using words only. Follow the photos and video as closely as you can. Your partner punches at you and you do a circular parry with your same-side palm. As your partner's arm is down you reach under her elbow with your free hand and lift. Keep the pressure on her punch arm with your wrist as you lift her elbow to a right angle position. Turn your parrying hand palm upward and slide it up to the crook of her elbow. Do a rear circle step and this will slide your arm into position to cut it back to your body. This will effect the lock. Digging your free hand's fingers into her shoulder insertion will prevent her from rolling out of the lock (shown on previous page). A slight variation is if you do not want to control your partner, you pitch her forward toward the floor (shown below).



My partner punches at me. I use a circular parry to deflect it downwards. I insert my free hand into her elbow to lift it up.

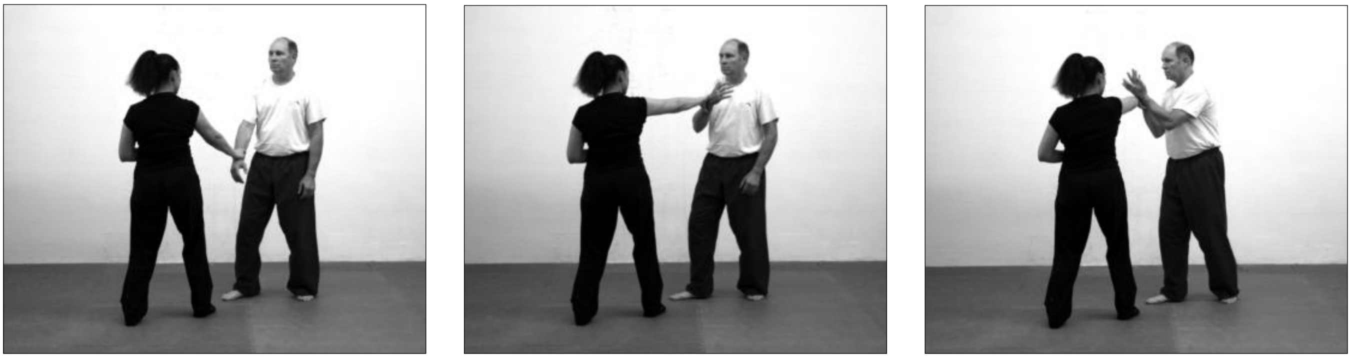


I insert my left hand in and put the edge of my hand into the bend of her elbow.

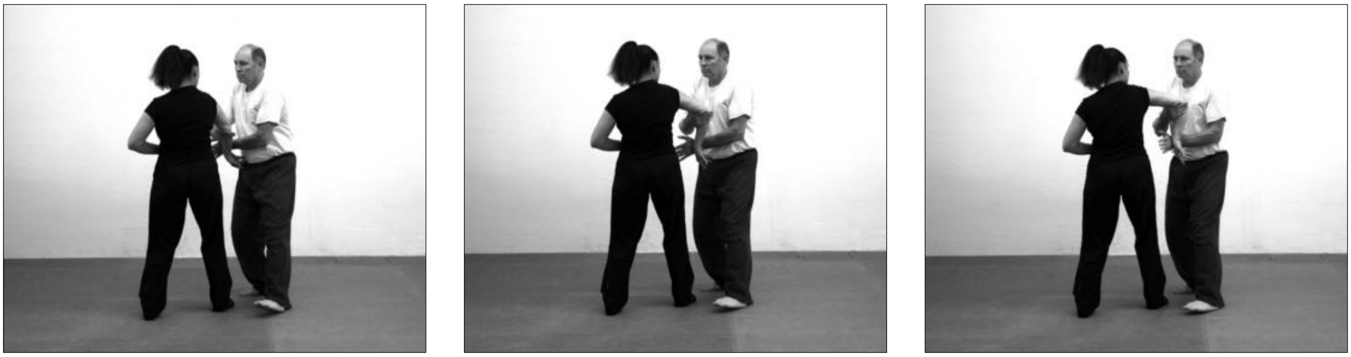


I rear circle step to her side which completes the insertion of my arm for the lock. From here I pitch her to the floor.

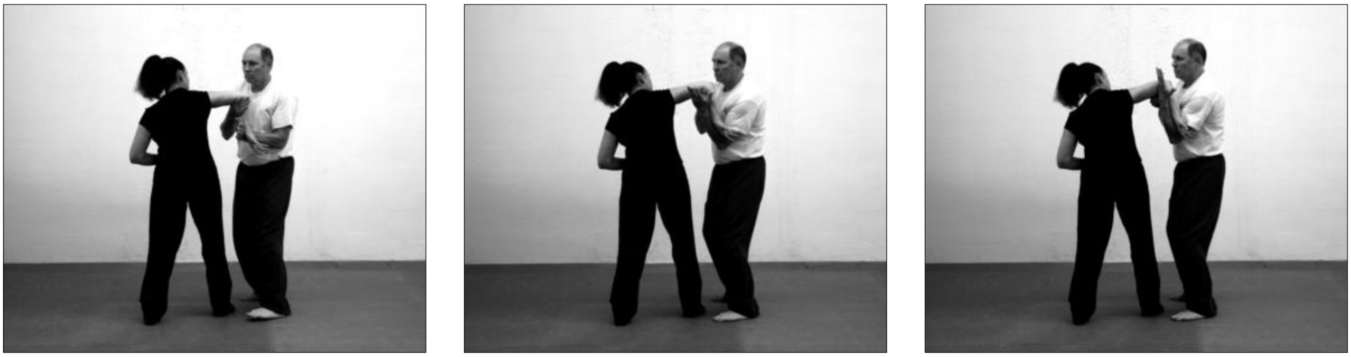
Single Lock (cross-side) This lock is done as a grab release. You swing your grabbed hand over the top of her grabbing arm in a full circle. Once you get the release you will be in the same position for the insertion of your hand as in the previous application.



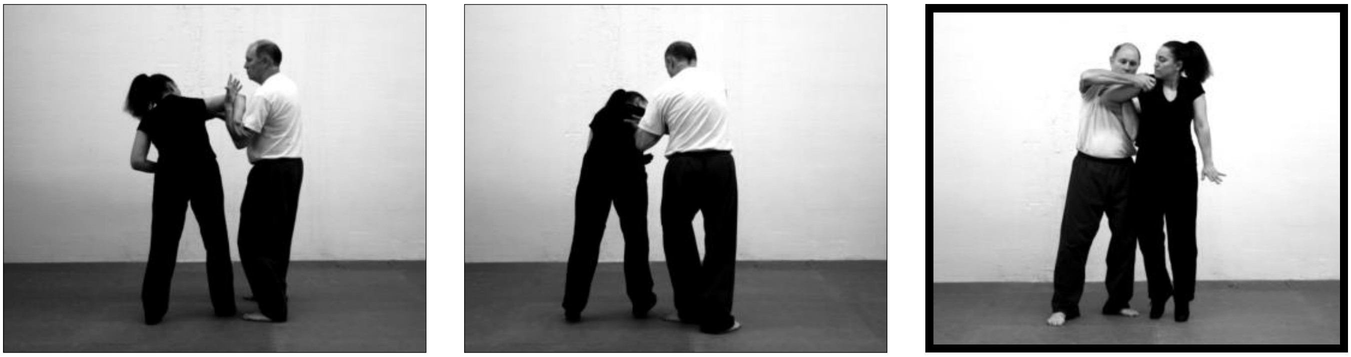
My partner has me in a cross side grip. I roll my arm up and over hers and then down to effect a release.



As my arm peels from her grip I use my free hand to push up on her elbow. I keep pressure on her wrist with my freed arm.

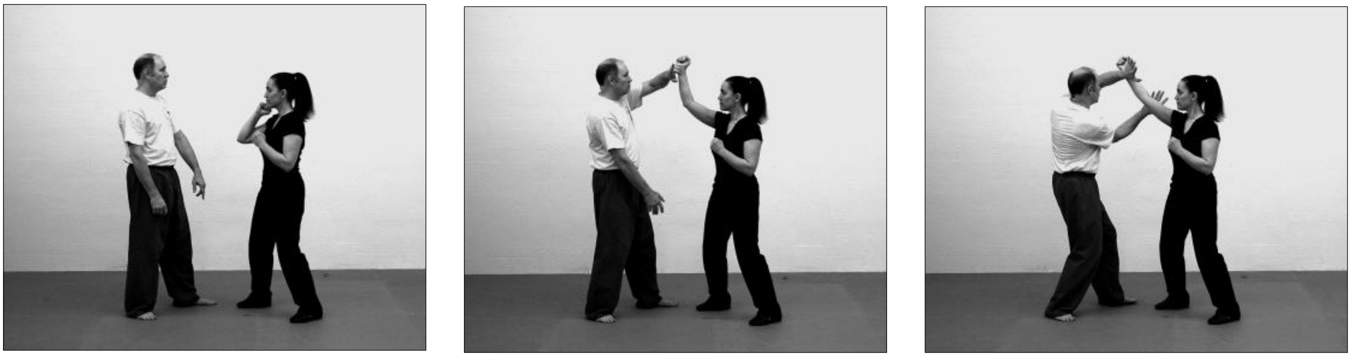


When her elbow is shoulder high I slip my left hand up under her arm and put the knife hand into the crook of her elbow.

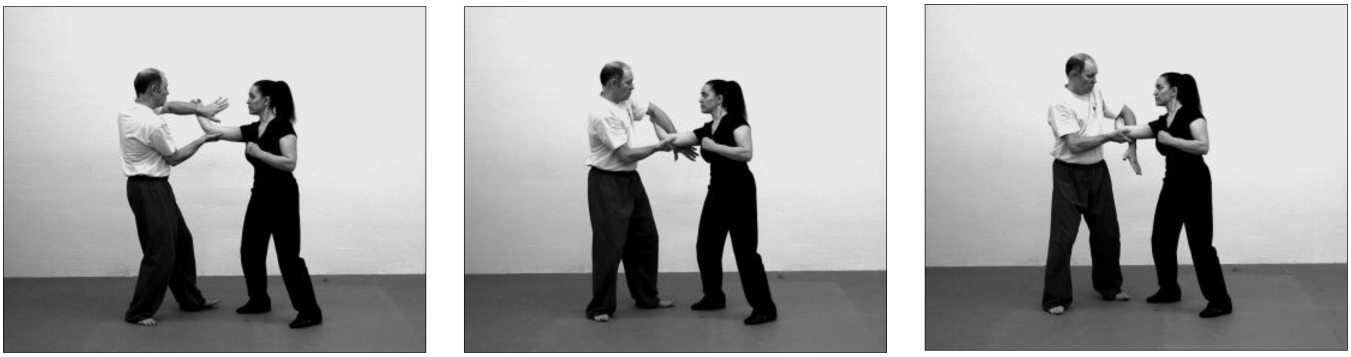


I use a rear circle step to complete the lock. I dig my fingers into her shoulder muscle insertion to pick her up for control.

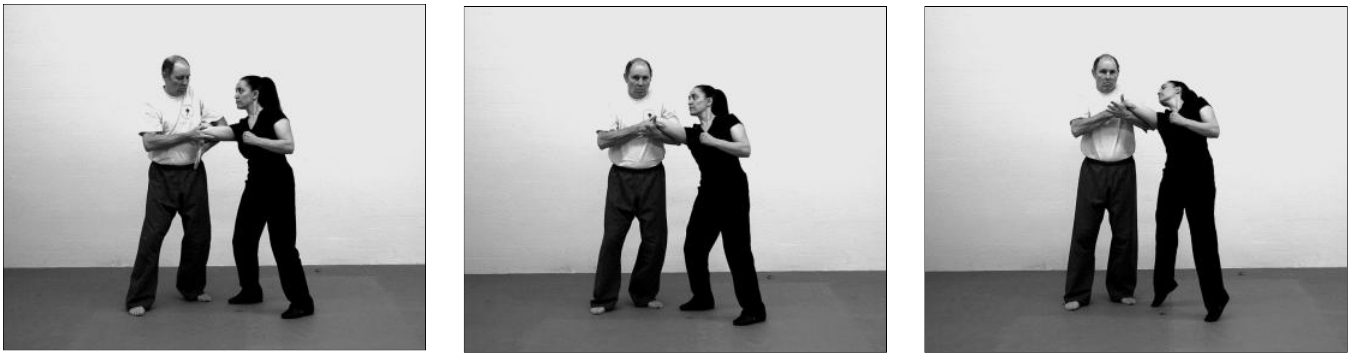
Reverse Single Lock (same-side) This lock begins the same as the Knife Hand Block Lock. Your free hand rolls your partner's elbow down and in. From here you insert your parrying arm over her arm, the inside of your wrist cutting into the crook of her elbow. Do a rear circle step to make the insertion effortless. Clamp your upper arm inwards to trap her wrist in your armpit. Lift her elbow up while leaning back to create the pain of the lock.



My partner strikes with a down hammer. I block with the same side hand and reach under her elbow with my other hand.

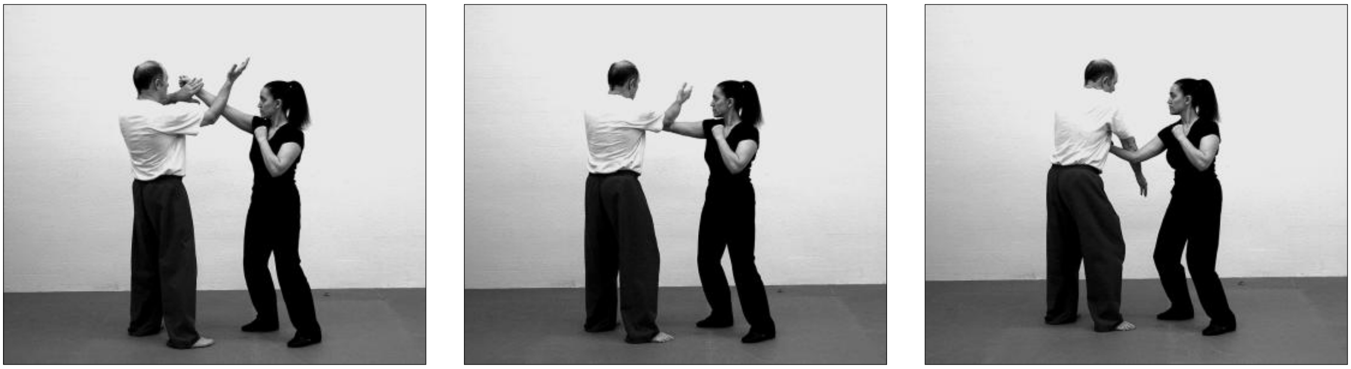


I pull her elbow toward me and push down with my other hand. I insert my left hand under the crook of her elbow.

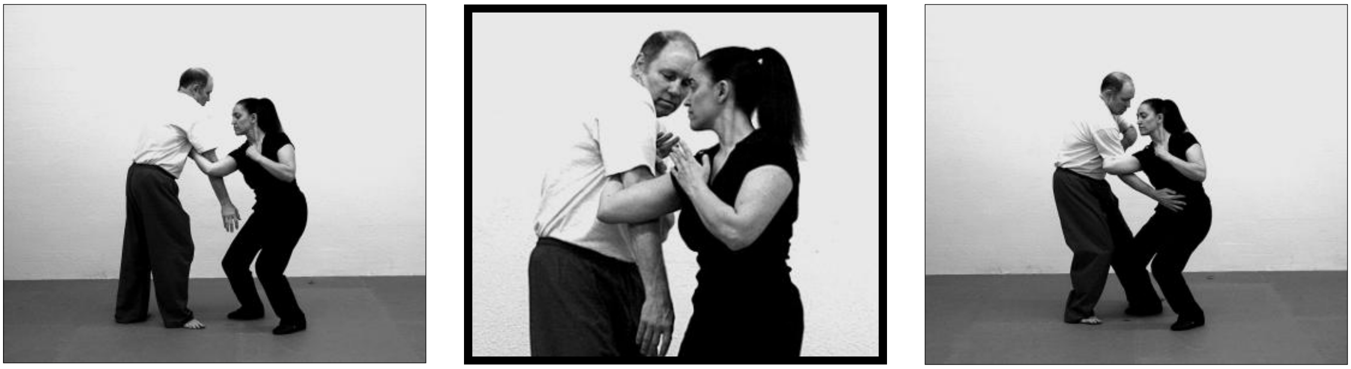


I do a rear circle step to complete the insertion. I take hold of my left hand with my right. I lean backwards while pulling up on her elbow to increase pressure on her shoulder for the lock.

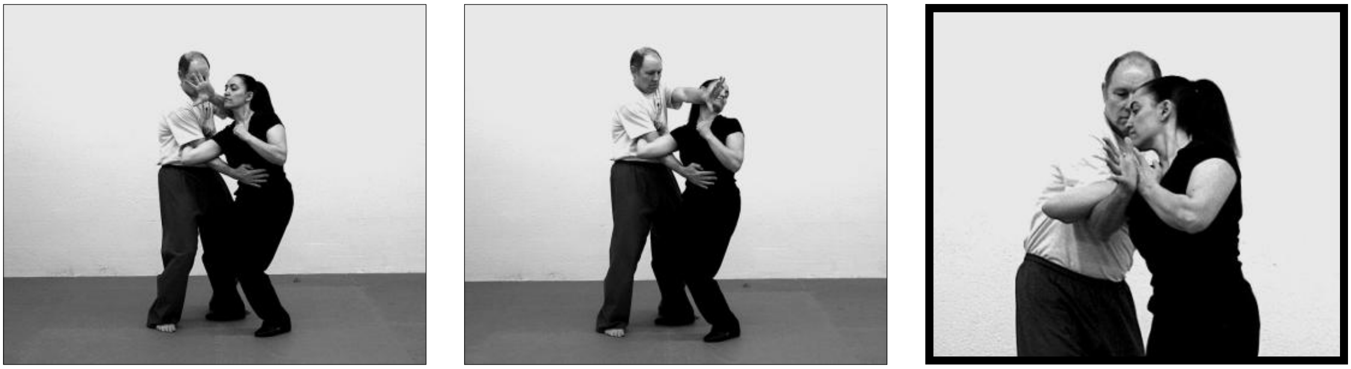
Reverse Single Lock (cross-side) This is a very painful and dangerous lock to the recipient so practice this one very carefully. You cross parry your partner's punch. You hack down into her elbow with your free hand. Keep your parry hand on her wrist to keep her hand somewhat elevated. Swing your cutting arm downward (moving his elbow along with it) so that your arm passes her midsection. From this point you fold your arm up and plant your hand as high on the chest as possible. To add further pain, push her head sideways with your free hand. Note: if you are drilling this with a woman, placing your hand on her midsection will work just fine.



My partner punches at me. I circular parry (right hand) while capturing her hand with my left hand. I cut down and ...

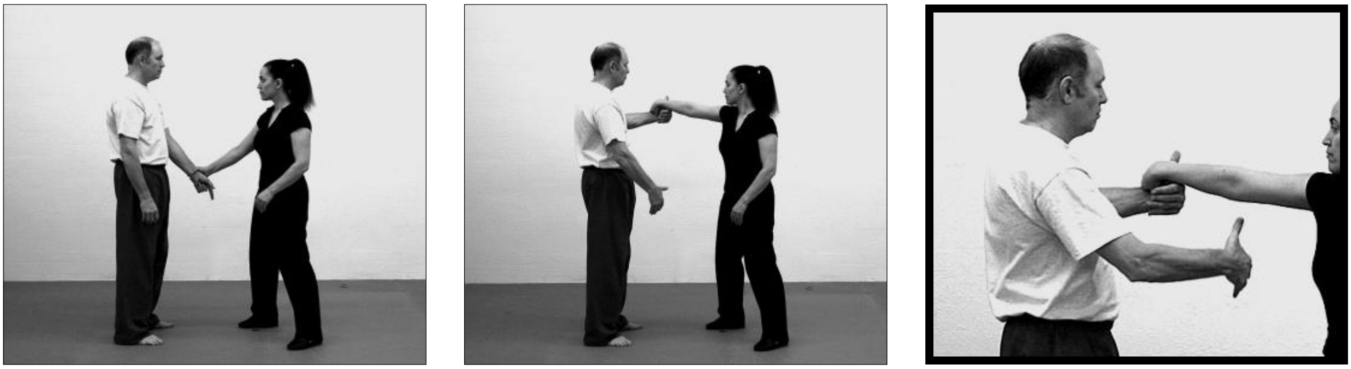


...move her elbow past the contours of her body. I bend my elbow so that my hand can slide up to and brace on midsection.

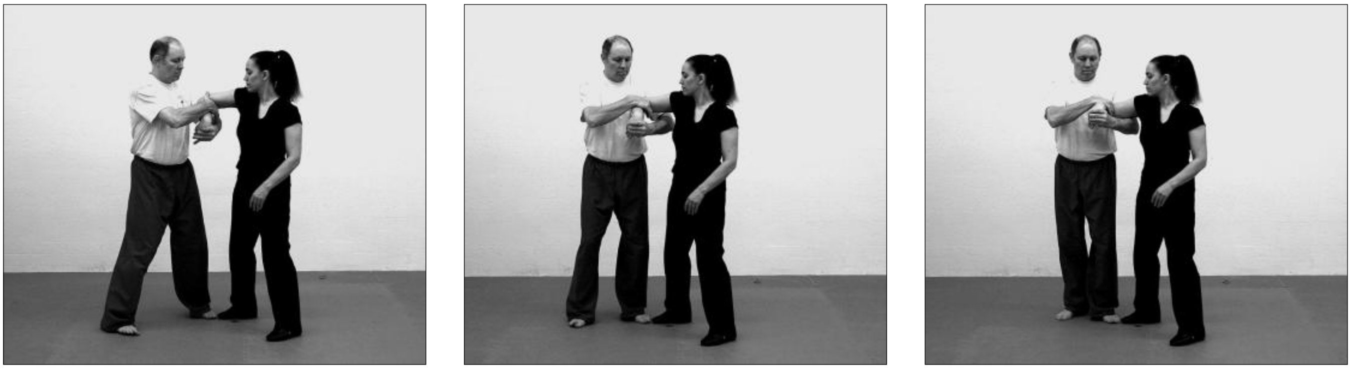


I push her head to increase the torque on her shoulder. Photo at right shows the brace hand up on the chest.

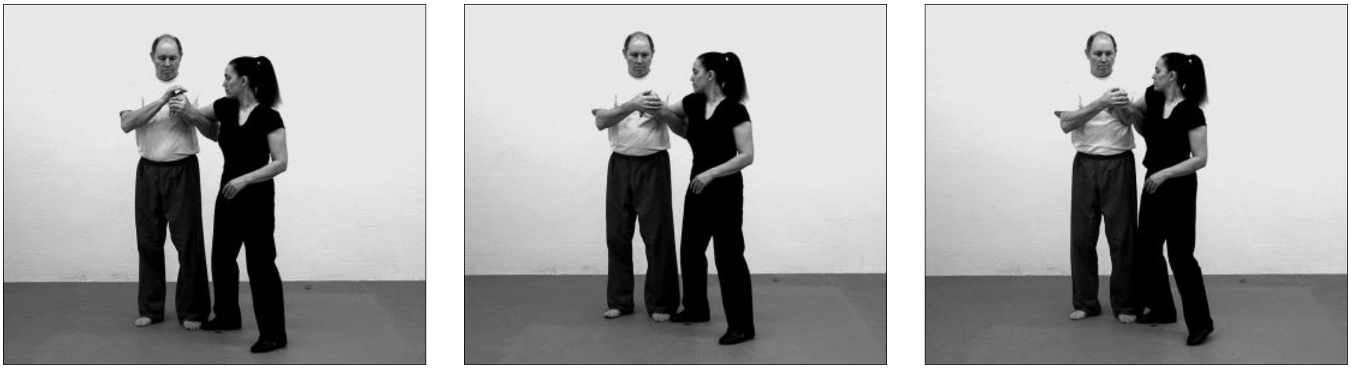
Come Along This is a great control lock. From your partner's same -side grab, you swing your arm out to the side and up. Your thumb is up extending behind her wrist and your fingers are pointing down. Swing your hand back in front of you. This will give you your grip position. Bend her elbow with your free hand and pull it back between your armpit and the crook of your elbow. Once in that position clamp her arm to your side. Bend her wrist by compressing her punch knuckles in the direction of her palm. This will create far more pain than merely bending her wrist.



My partner has me in a same side grip. I swing her arm to the outside. My thumb is behind her wrist with my fingers under.

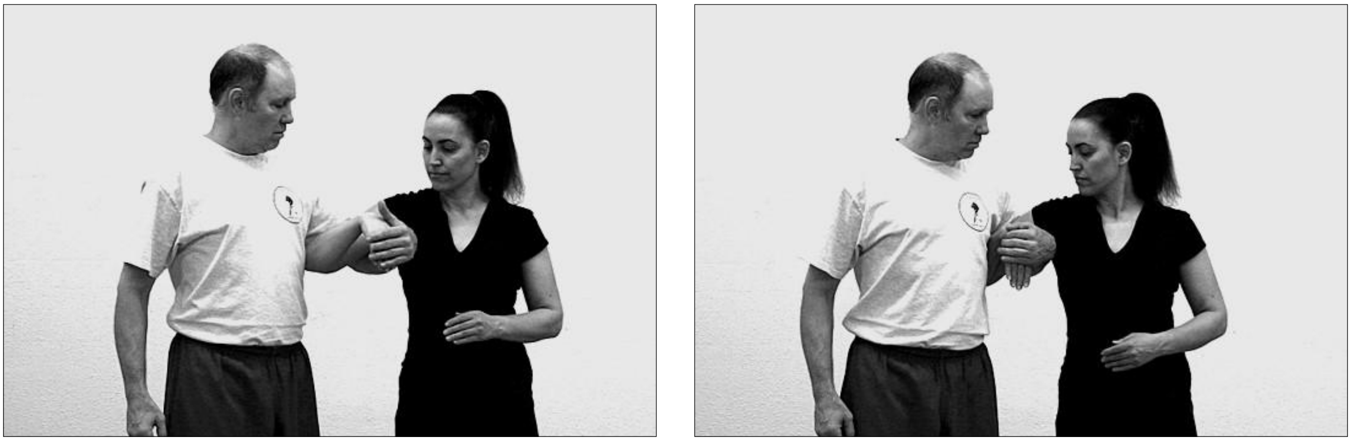


I step beside her and use my free hand to bend her elbow into the crook of my elbow. I slide her arm between my arm...

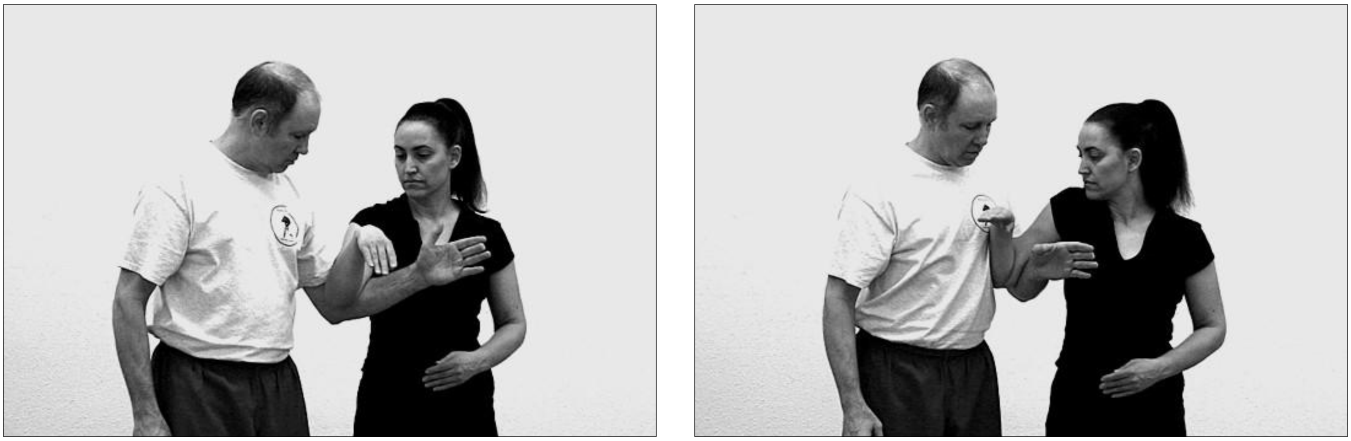


...and my ribs. I clamp her arm into my body. I take my right hand and place it over the top of her punch knuckles. I press straight into her punch knuckles (as opposed to further bending her wrist) to create a compression lock.

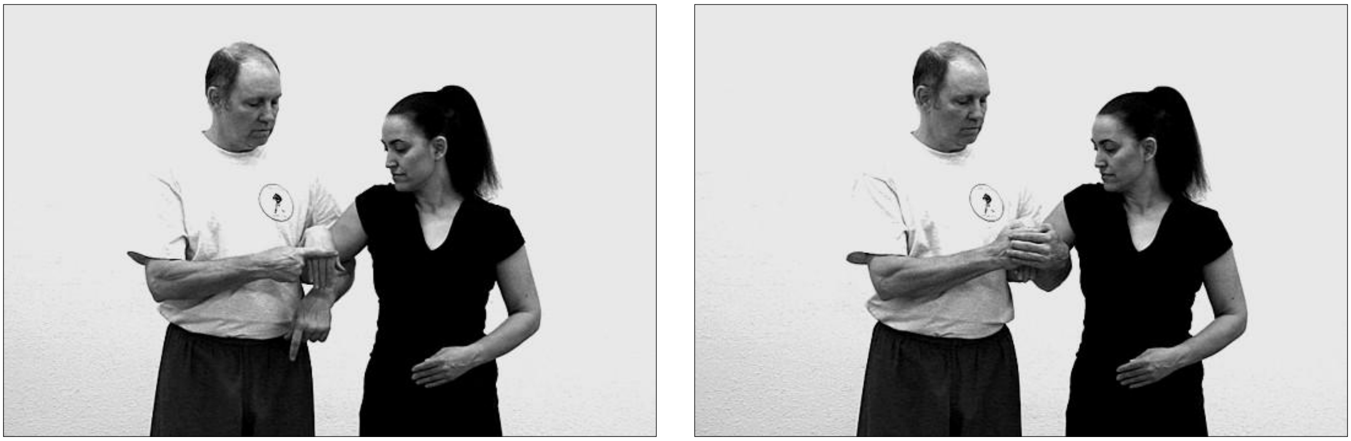
These close up shots will help you with the finer points of the Come Along. I'll separate out each of the actions that are integral to the final lock.



Before you clamp her arm to your body you need to insert it deep under your armpit.

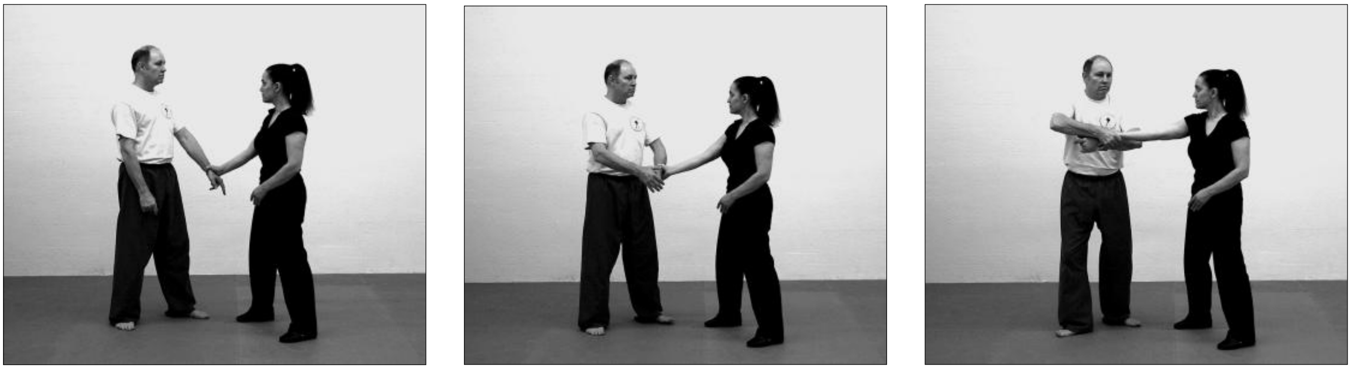


Close up of the sideways clamp of her arm.

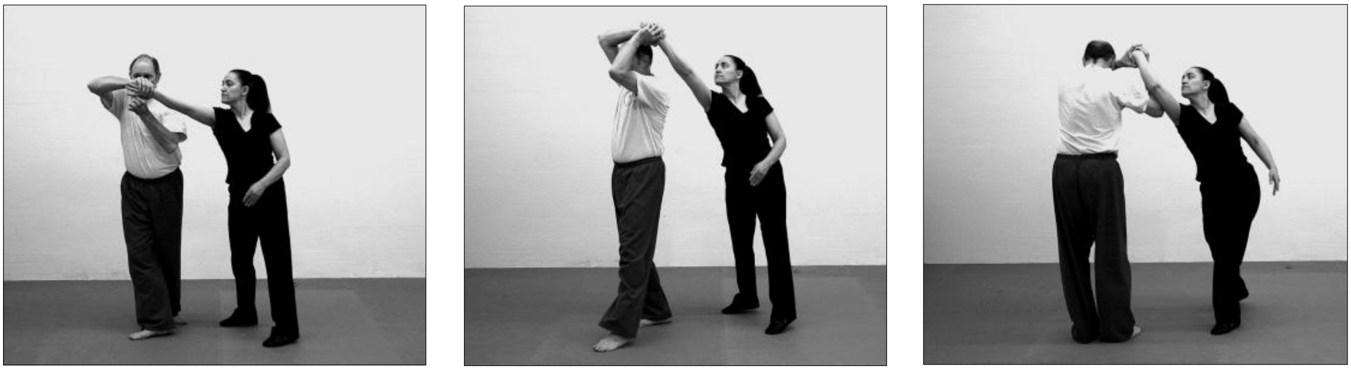


Once the arm is secured, you create pressure against the punch knuckles of your partner.

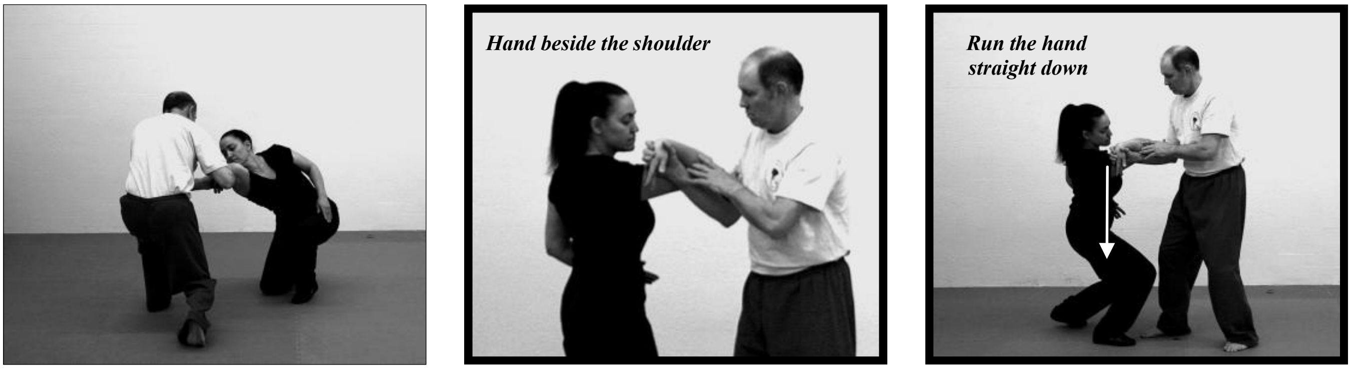
Side by Side Wrist Lock I teach this from the same-side wrist grab. Roll your wrist upward and peel her hand off with your free hand from underside. Stretch her arm forwards and up, at least as high as your head. Do a walk through and as you rotate to face her, bring her hand close to the side of your shoulder. Bend the wrist. This will bring her to you. When her hand is exactly next to your shoulder bring it straight down. A note on the walk through step. Make sure you step away from her. This will ensure the she isn't close enough to grab you for a counter.



My partner has me in a same side grip. I bring my hand across my body and grab her hand with my free hand.



I swing her arm upwards in front of her body. Step under your hands with your left leg. Pivot on your left to rotate your...

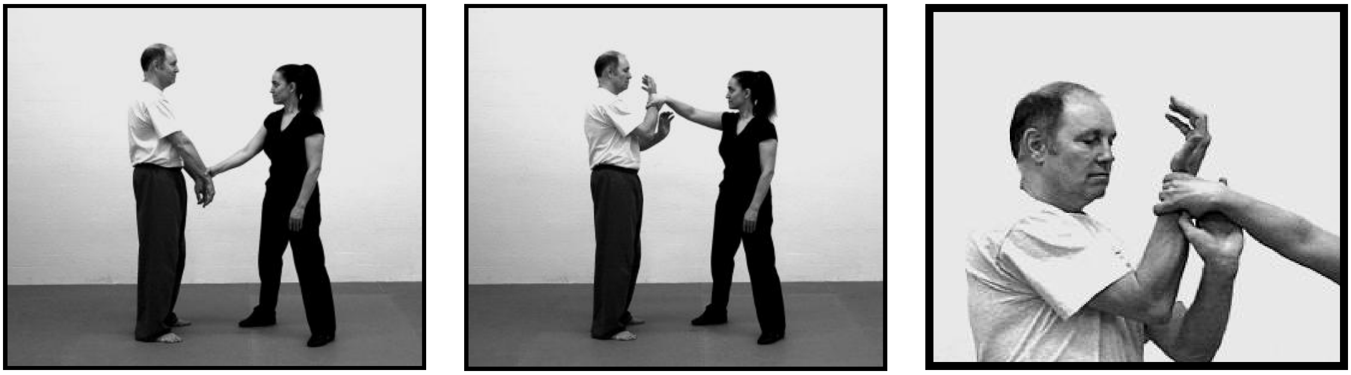

Hand beside the shoulder
Run the hand straight down

...body and then step back with your right. Bring her hand beside her shoulder, bending the wrist. Run her hand straight down the side of her body for the finish of the lock.

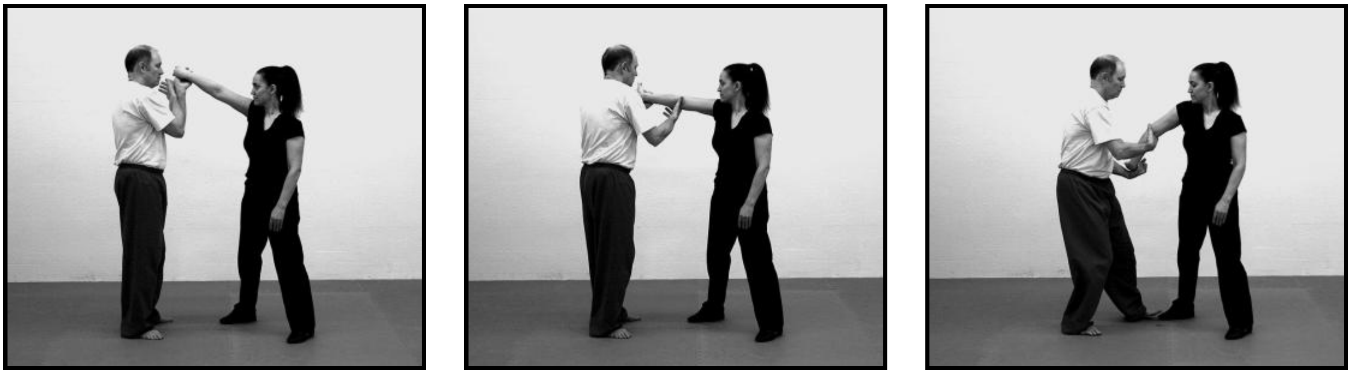
Thumb Lock This lock is hard to describe so ensure you follow the solo pictures and video to get this. Your solo action are:

1. Circle your gripped arm up into an inside forearm block position
2. Reach across with your free hand (thumb up) and grab
3. Swing your free hand out to the side and
4. Roll it back in a uppercut punch fashion

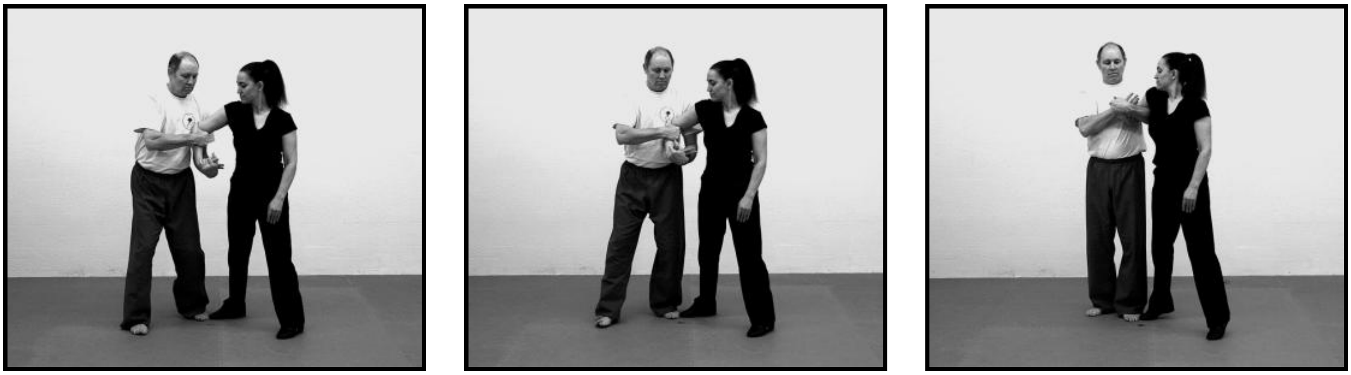
Now with a partner. Your partner grabs you with a cross-side grab. You execute solo action 1. This turns her grab upside-down. When you do solo action 2 you insert your thumb under her thumb so that you can grab the pad of her thumb. Solo actions 3 & 4 are done in one smooth motion. As you do solo action #4, you reach over her elbow with your free hand and bend it. Draw her arm in between your armpit and the crook of your elbow and clamp it to your side. To create the most pain in this lock, push with your wrist as if attempting to straighten it. Do not pull back with your thumb.



My partner has me in a cross grab. I raise my arm up and insert my thumb between her thumb and forefinger.

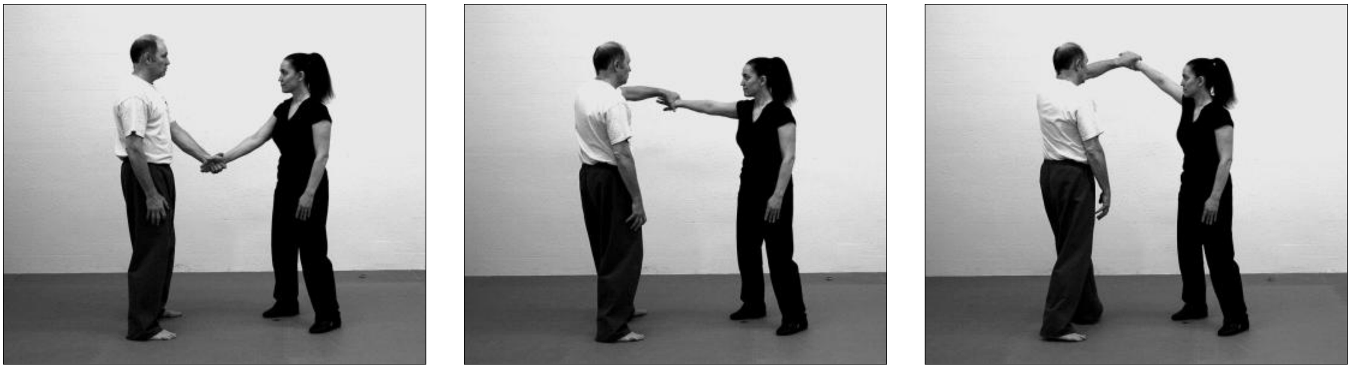


I peel off her hand and reach to bend her elbow with my free hand. As it bends I do an uppercut motion with my left hand.

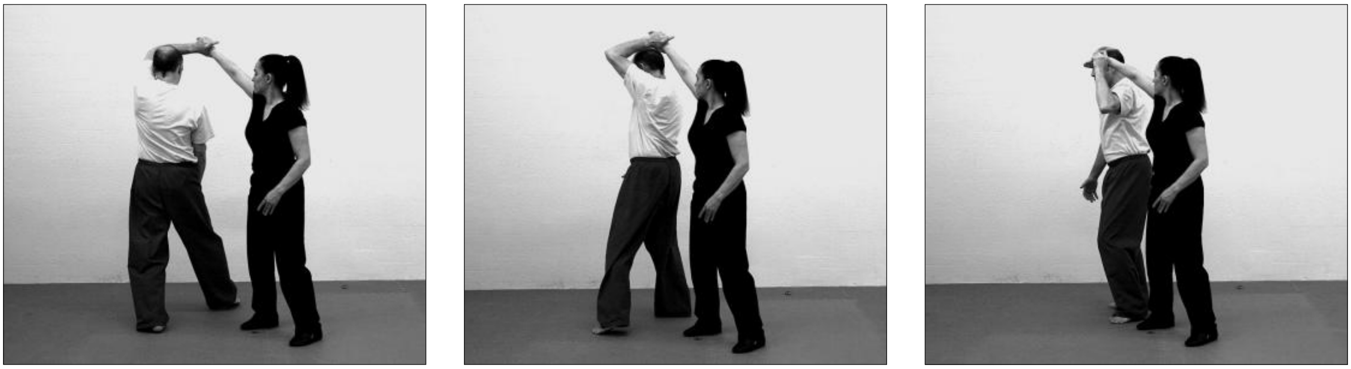


I step behind her elbow and clamp it like I do in the Come Along for the lock.

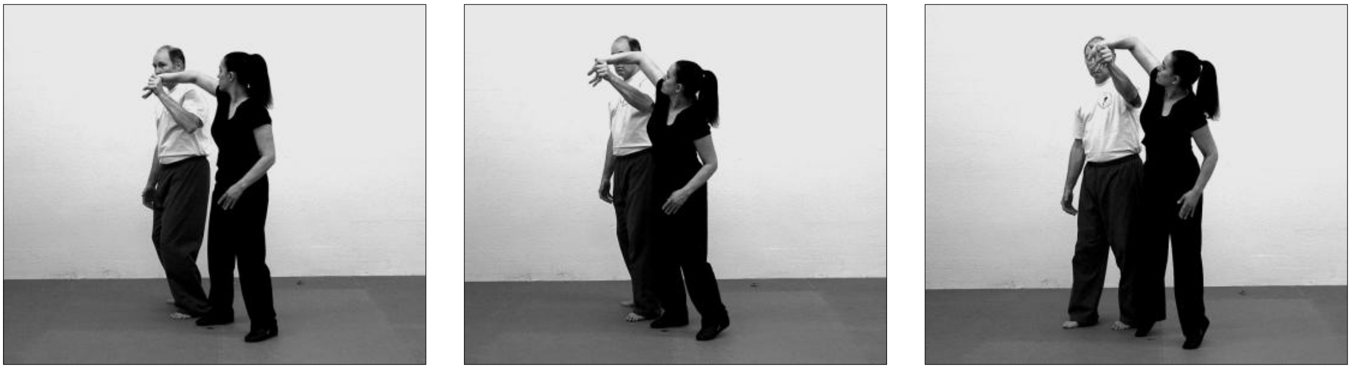
Standing Center Lock The Standing Center Lock is where you take your partner’s wrist in the opposite direction of the Two Hand Wrist Lock. GM Remy Presas was strong enough to execute this with one hand. Offensively, you grab your partner’s hand with a same -side grip. Your palm is to the back of her hand with your fingers curling around the edge of her hand. You swing her arm outward and up as high as her head. You step under her outstretched arm (walk through) and rotate to where you are along side of her. You twist her wrist with a sideways rotation, adding a forward roll to your hand as you do so. Lifting her hand while doing this will raise her on her toes. It’s quite a trick to get all three actions going at the same time; sideways rotation of her hand, forward roll of your hand and lifting. An interesting aspect to this lock is that you create a sort of a “circular roof’ with her arm.



I grab my partner with a same side grip. I swing my arm outwards and up. I step with my right leg under our hands.

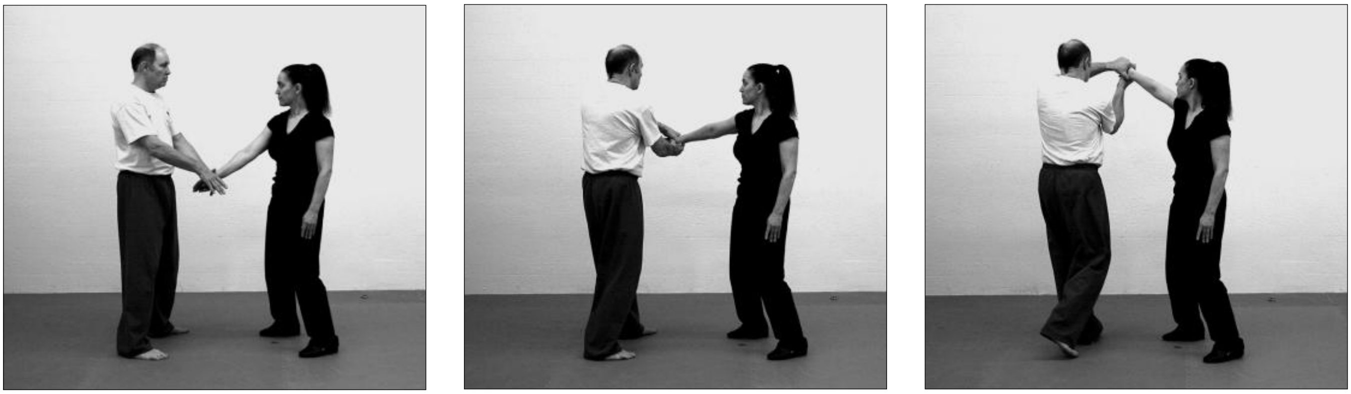


I pivot and follow up with my left step to behind her shoulder. I raise her hand and turn it so her palm faces forward.

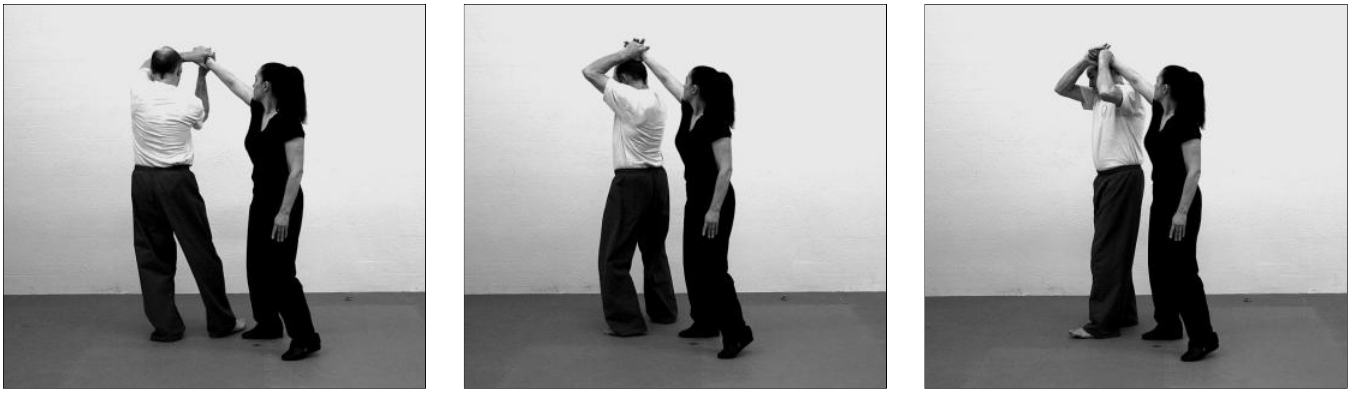


I roll her hand forward as I rotate her palm. I keep her hand high as I create a curve in her arm for the locking action.

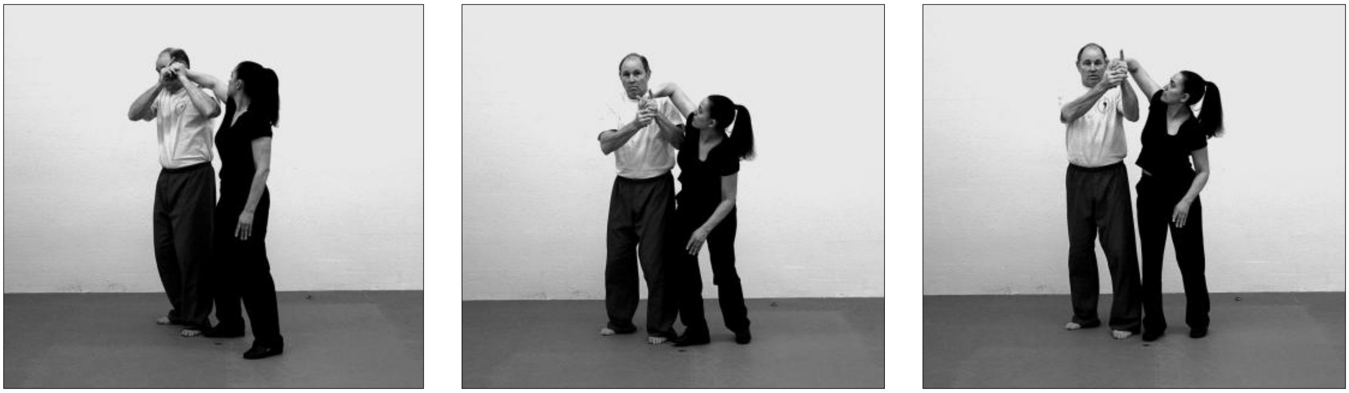
I use a two hand version of the **Standing Center Lock**. I begin the same way, however, instead of creating a circular roof I keep her lower arm vertical. I also grab her wrist with my other hand to stabilize the vertical position. From here I lift while I rotate her hand for the lock.



I grab my partner's hand with both hands. My fingers are in her palms and my thumbs are on the backs of her hand.



I raise her arm to the outside and execute a walk through.

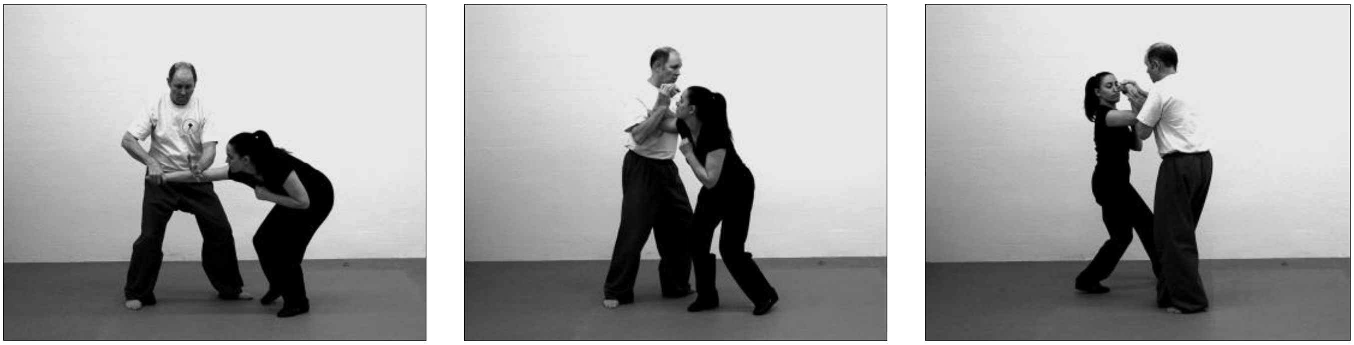


As I complete my pivot step I bring her hand down to about chest height. Here I begin my horizontal rotation of her hand. As I rotate her hand I lift up at the same time. This picks her up on her toes.

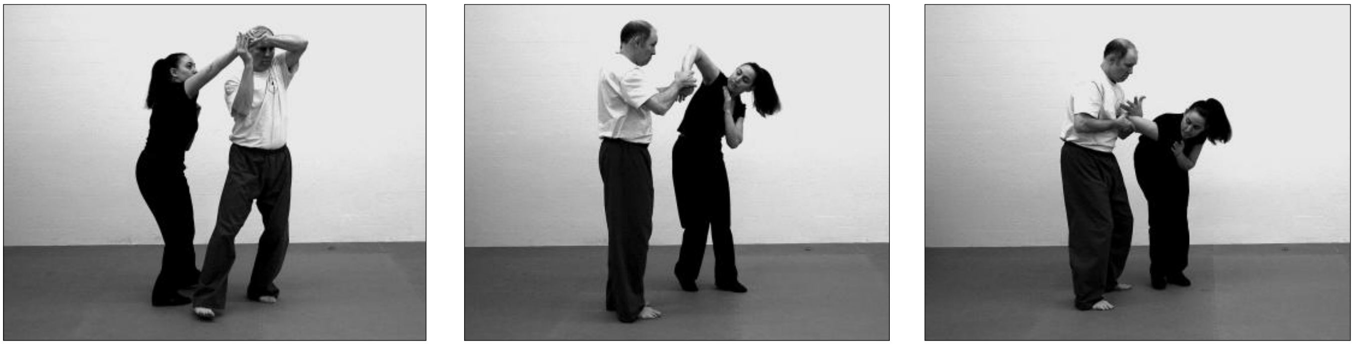
Flowing Locks I teach Flowing Locks done in three different fashions:
1. how to go to another lock when you meet resistance,
2. how to shift from one lock to another while in motion, and
3. how to go from one lock to another while moving in the same direction.

The keys to successful execution of Flowing Locks are to shift from one lock to another while your partner is still in pain and to shift while still in motion. If your partner is not in pain he/she will do something to counter your action. If you stop, the same can happen.

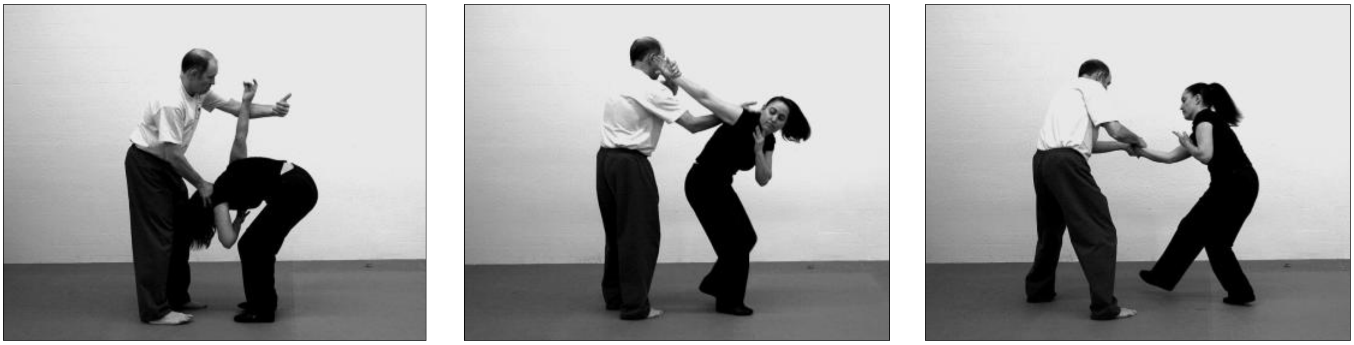
This is something that Professors Wally Jay and Remy Presas were masters at; to flow from one joint lock to another in an actual "dance of pain." This first example is of number 1 above.



Forearm bar. She pulls back. You go into a side by side lock. You swing her arm out straight and go into a...

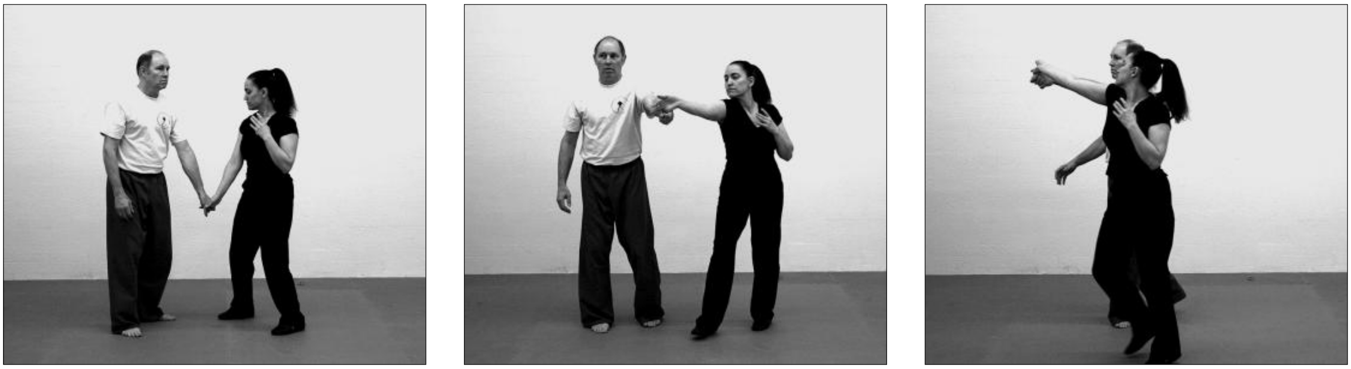


...Standing center lock. You slide your arm into the crook of her arm for a Single lock. Straighten her arm out...

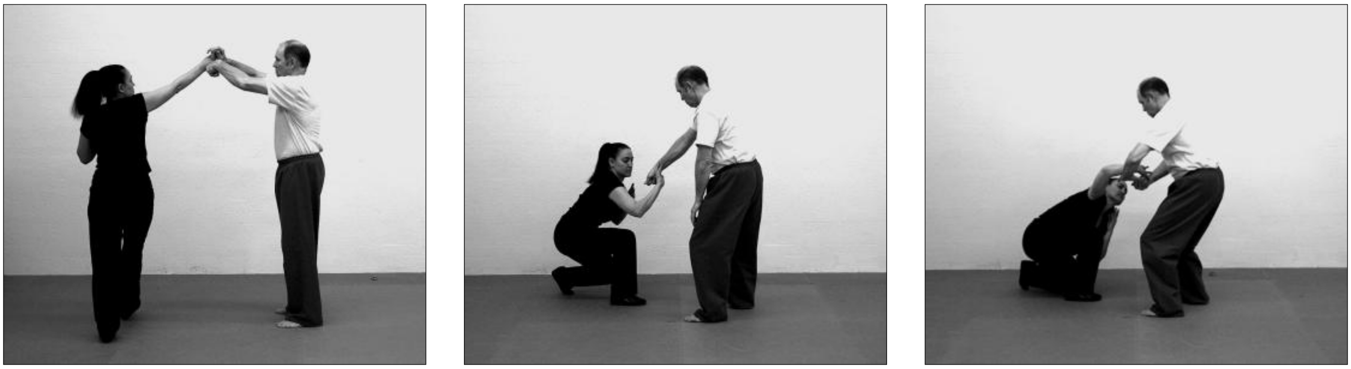


...spin her around and reverse her direction with a two hand wrist lock.

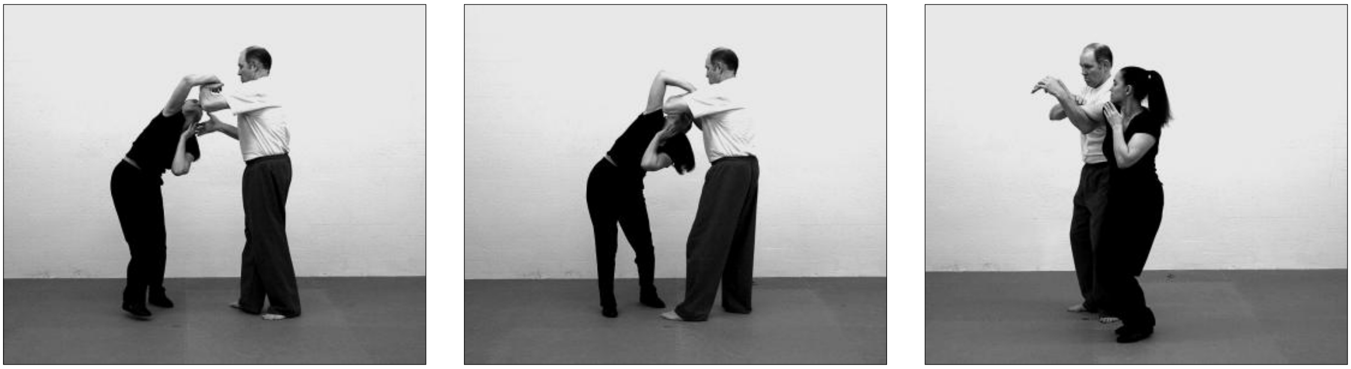
Flowing Locks example number two.



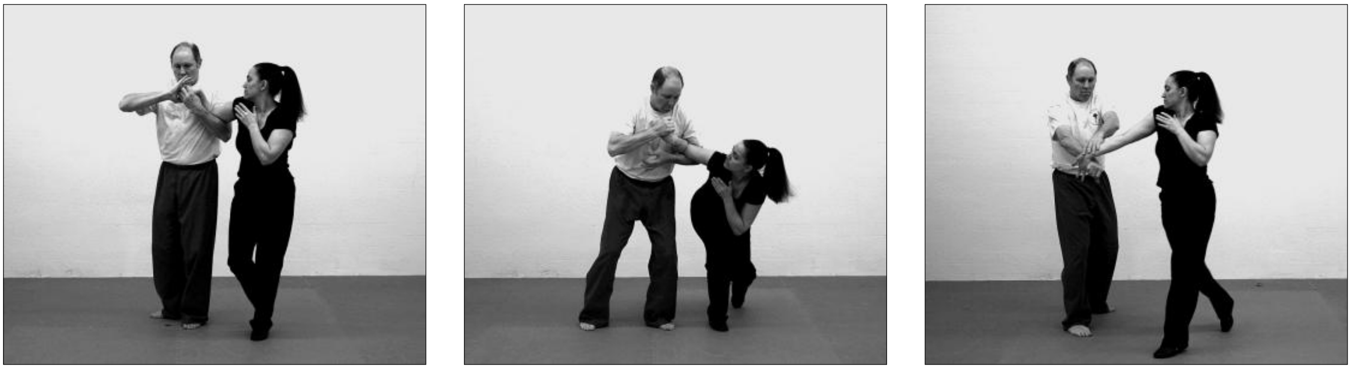
I start off with a two finger lock. I walk her around.



Maintaining the two finger lock, I turn her hand over and go into a one finger lock to take her down. I twist her hand up...

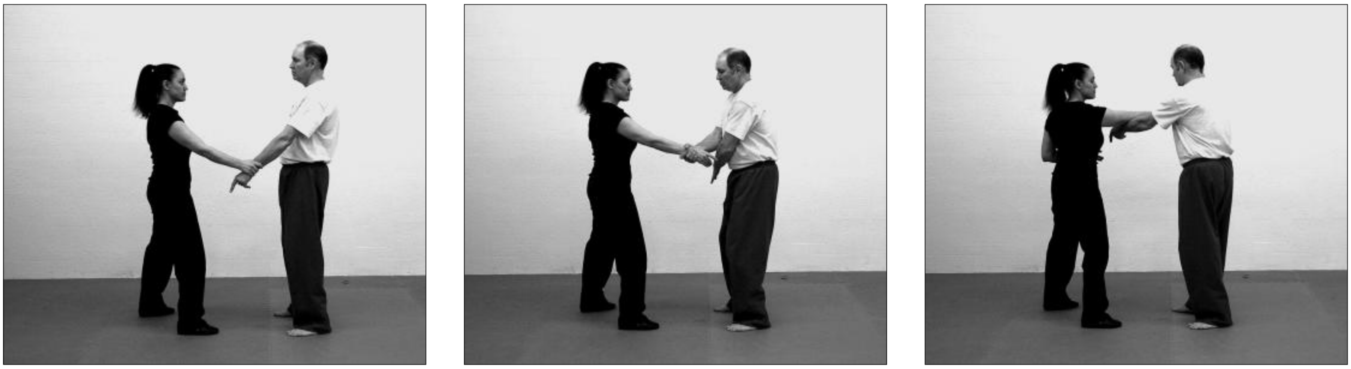


...to pick her up. I push her head to spin her into a come along. I shift from the come along to...

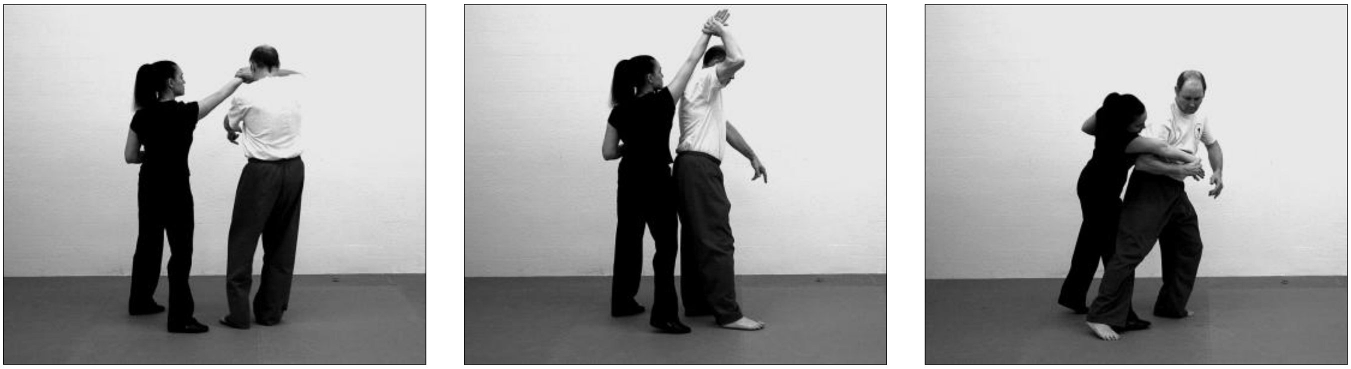


...a center lock. I then straighten her arm out and go directly into a two hand wrist lock.

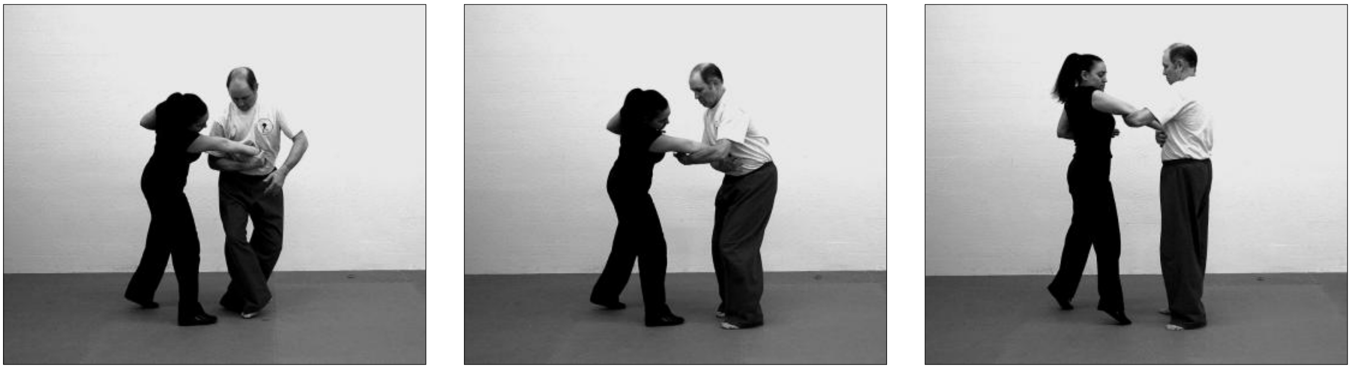
Flowing Locks example number three.



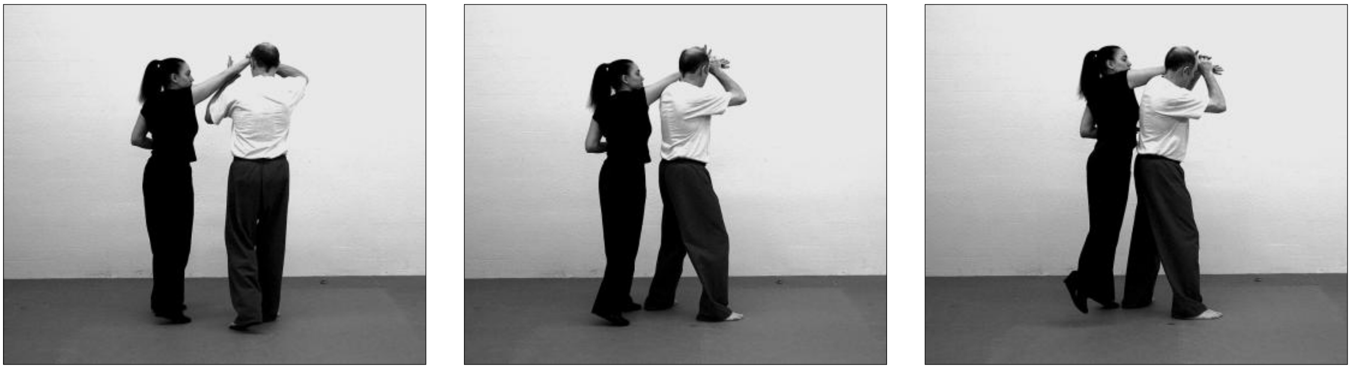
She has me in a same side wrist grip. I release it and counter with an elbow shock.



I step under her arm and bring it across my body for a body-elbow lock.



I step out of that and put her hand on my belly. With my other arm I execute an elbow hang.



I then step in under her arm and lock her with a shoulder lock.

Level 6 – MA 80 Empty Hand – Green Belt

Tactical Forms 1-8 vs. punch
De Cadena
Obstruction removal
Giving way drill
Joint locks can be off of Tactical Forms, grab, or punch:

- Center lock
- Finger forearm lock
- 2 hand wrist lock
- Forearm bar
- Downward wrist lock
- Wally Jay knuckle rub
- 1 finger lock
- 2 finger lock
- Single lock
- Come along
- Thumb lock
- Reverse single lock
- Side by side
- Standing center lock

Flowing locks

Photos from the past...

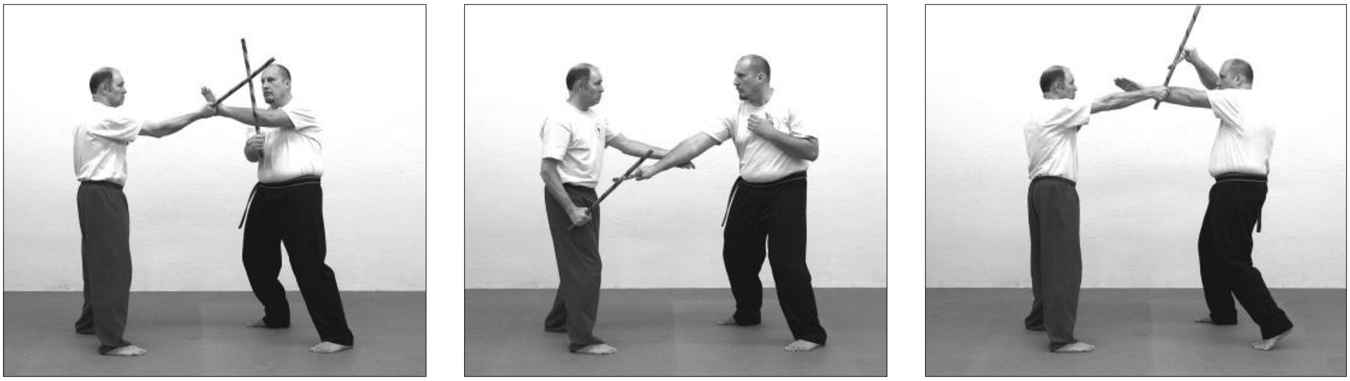
Philippines 2006. Getting tied up by Grand Master Edgar Telembanco.

Bob Quinn and I in a quiet moment. Tucker, Georgia 2008.

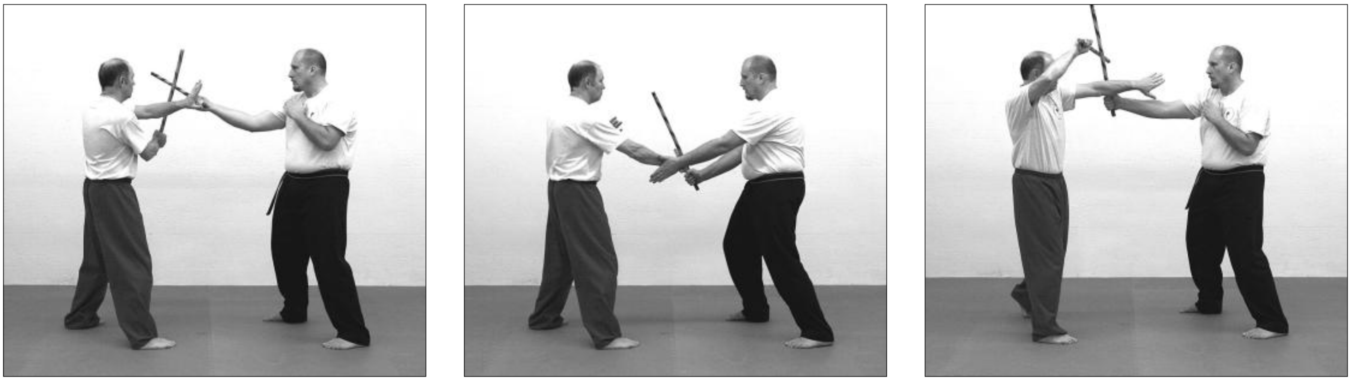
Senior Green Belt

One of the four pillars of the MA80 System Arnis/Eskrima came from an advice Prof. Remy Presas gave me: *"Danny, if you can counter-the-counter you will not be beaten."* I have kept this as a guiding point in anything I teach or do in Filipino Martial Arts. Many of my counter-the-counter actions come out as preemptive actions. I always assume that my partner/opponent *is* going to counter me, or at least will attempt to. This is one of the reasons I stress structure and alignment so heavily. My partner/ opponent is going to try to counter me so I pre-set myself in a position to thwart that counter - always.

Beginning counter-the-counter starts with the basic **6 Count Drill**. This is a combination block and counter drill, defensive stepping drill and a back and forth drill so that both partners drill counter-the-counter at the same time. The basic action of 6 Count is:
A does strike number 1
B blocks and counters with strike number 4
A blocks with strike number 12
B does an umbrella defense and counters with strike number 1
And on and on and on. That is the simplicity of it. The basic template is illustrated below.

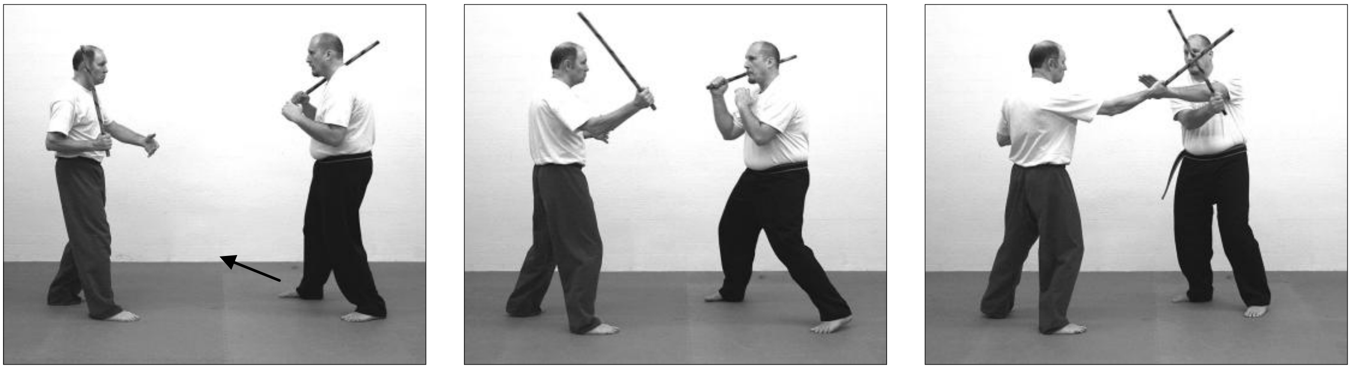


I strike a number 1. He blocks. He counters with a 4. I block. I counter with a 12 and he defends with an umbrella.

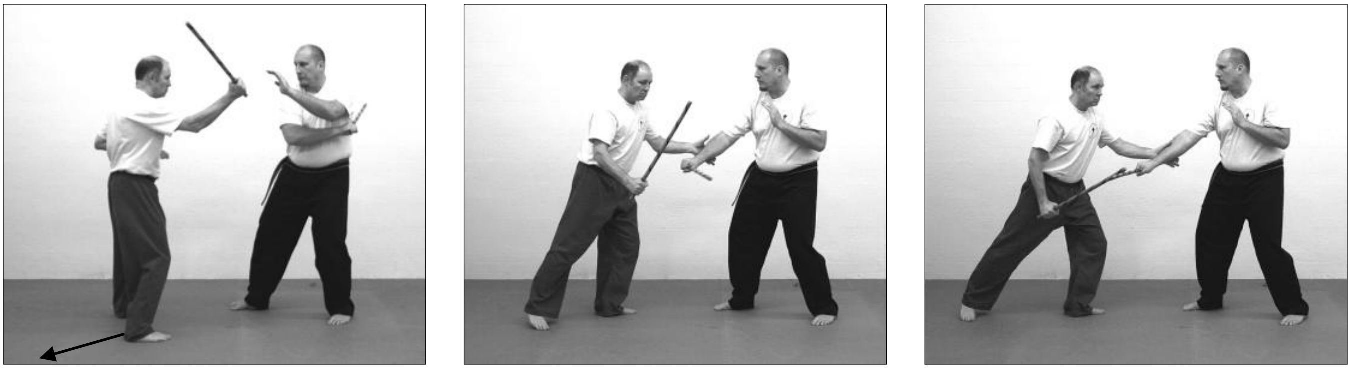


He strikes with a number 1. I block. I counter with a 4. I block. He counters with a 12 and I defend with an umbrella.

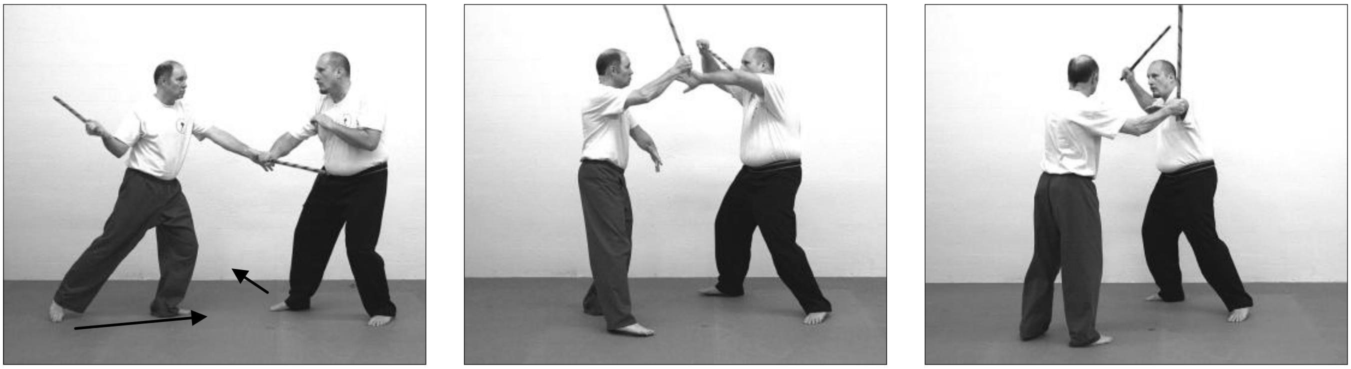
6 Count drill with stepping.



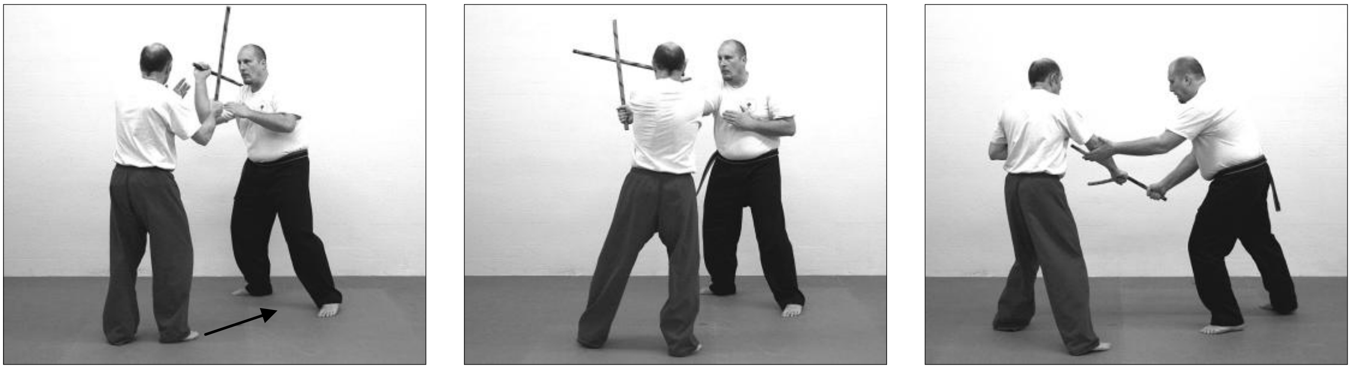
I strike with a number 1 strike. My partner angles forward to his right, blocks and checks my hand.



He counters with a number 4 strike. I step back with my right foot, check his arm and execute a drop shot.

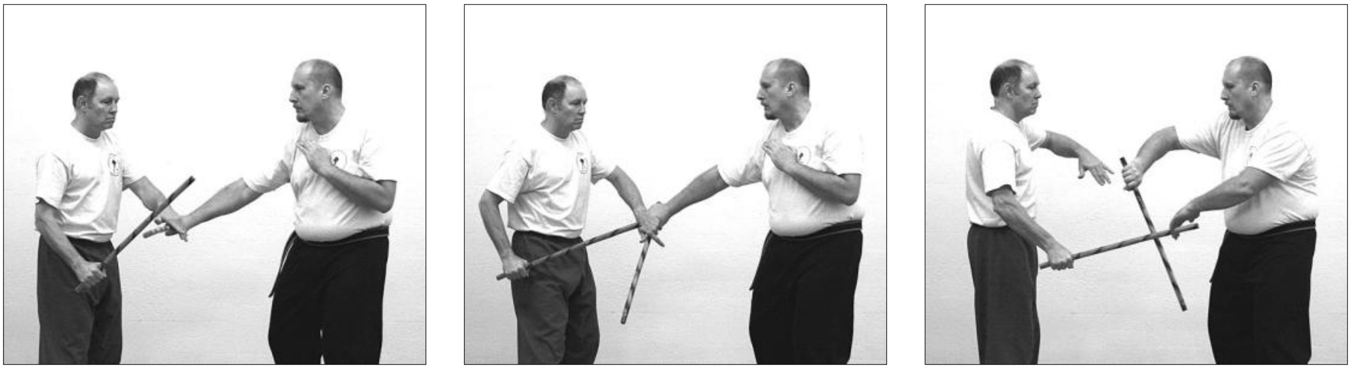


I step forward and do a number 12 strike. He side steps and executes an umbrella defense.

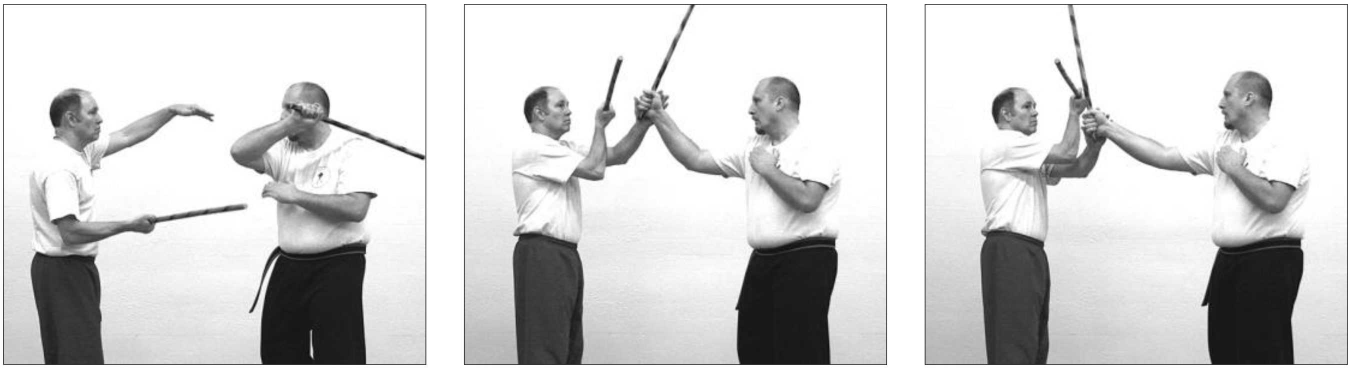


He counters with a number 1 strike. I angle forward, block and check, and counter with a number 4 strike...and so on.

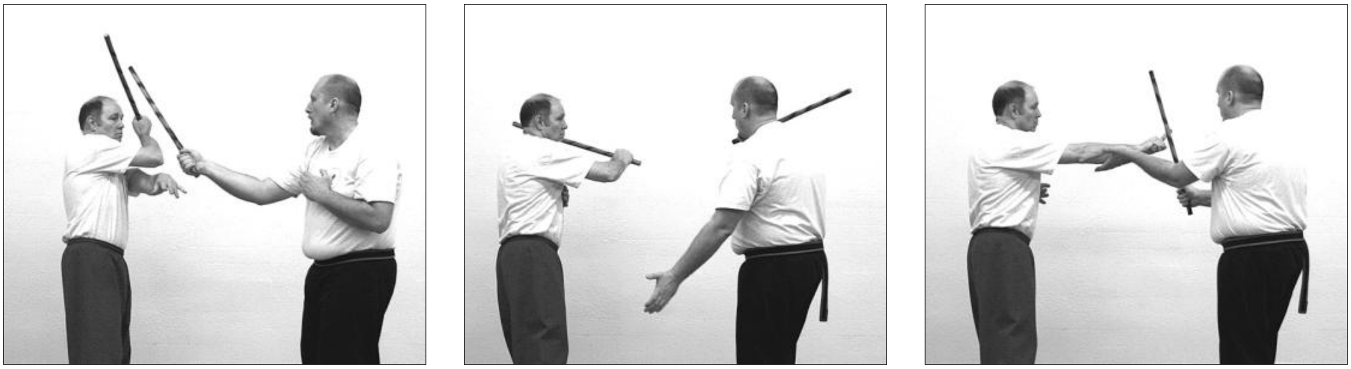
Expanded 6-Count There are a couple of ways to expand the basic 6-Count Drill and the way I do them is off of your partner's number 4 strike. The first expansion begins by clipping the number 4 strike and clearing it to your left side.



I block and clip my partner's number 4 strike. I pass it to my left and stab at him with strike number 5.

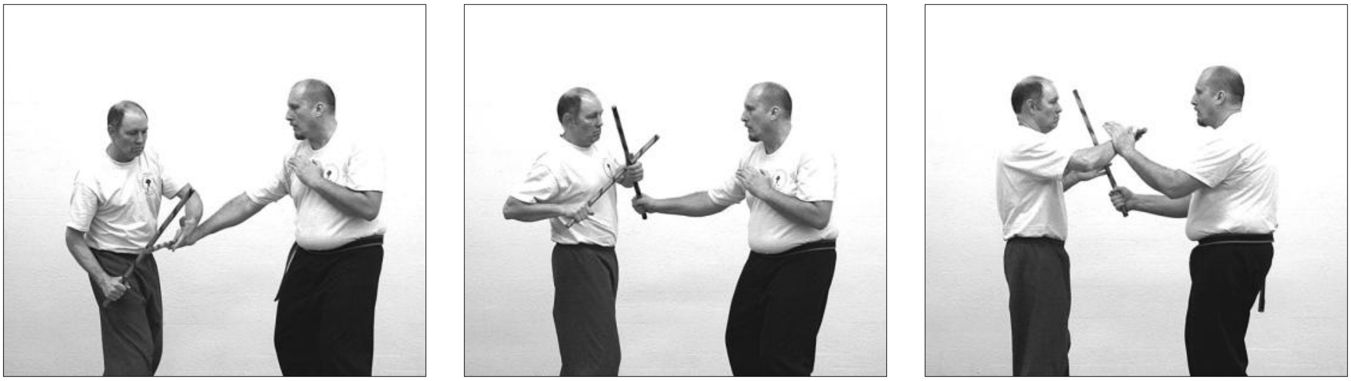


He does a vertical parry (tip down) and counters with a number 12 strike. I do a Banda y Banda defense...

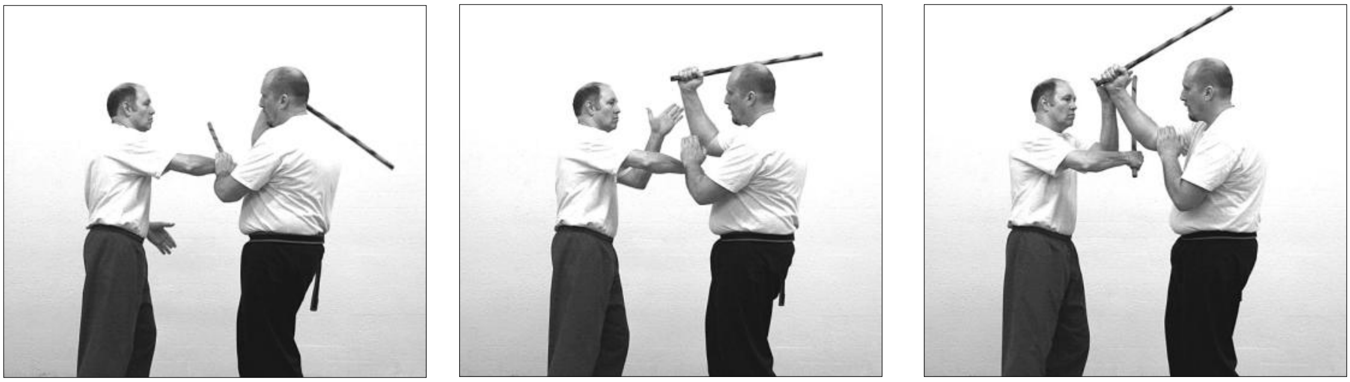


...and return to the pattern with a number 2 strike.

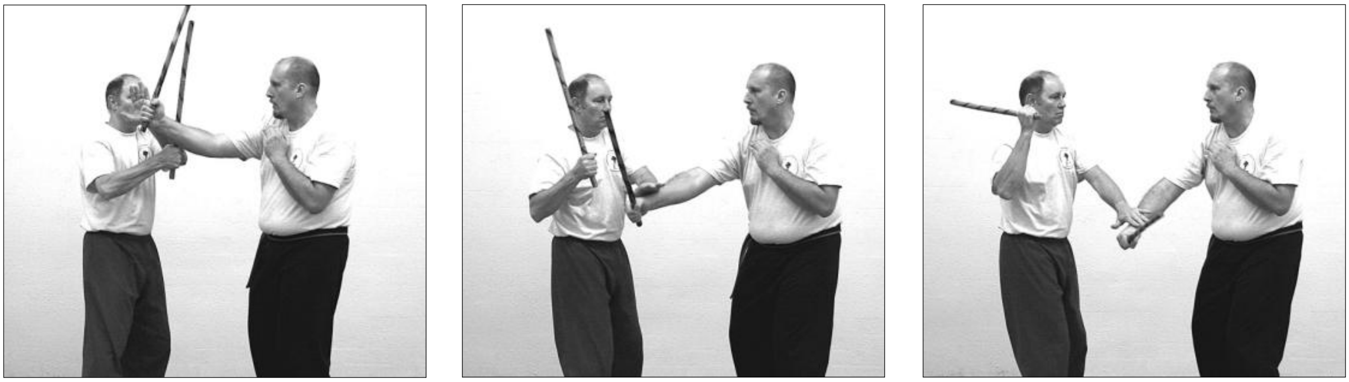
Expanded 6-Count The second expansion begins by clipping the number 4 strike and clearing it up to fire off a cane butt (punyo) strike.



I block his number 4 strike, clip his cane and hit at him with the butt of my cane. He checks my strike down.

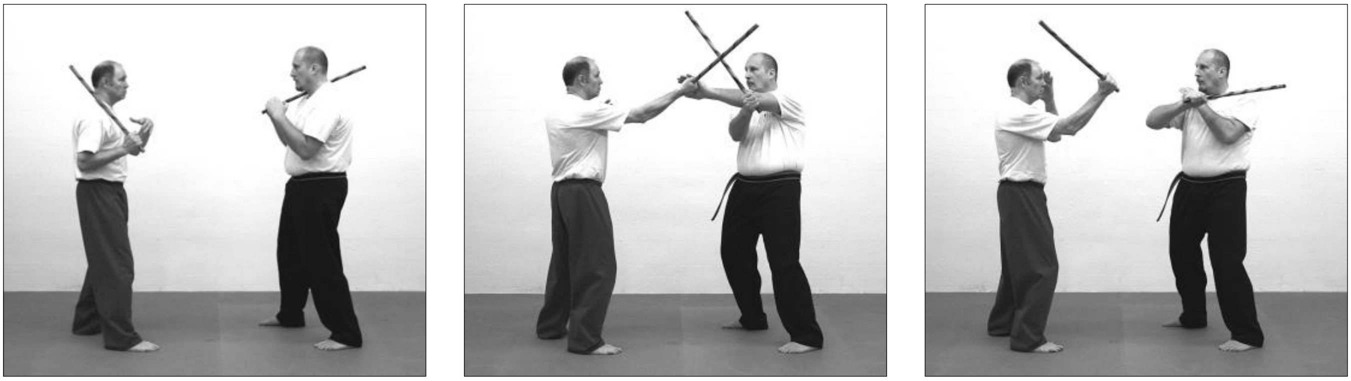


He strikes at me with a number 12 strike. I parry with my open hand.

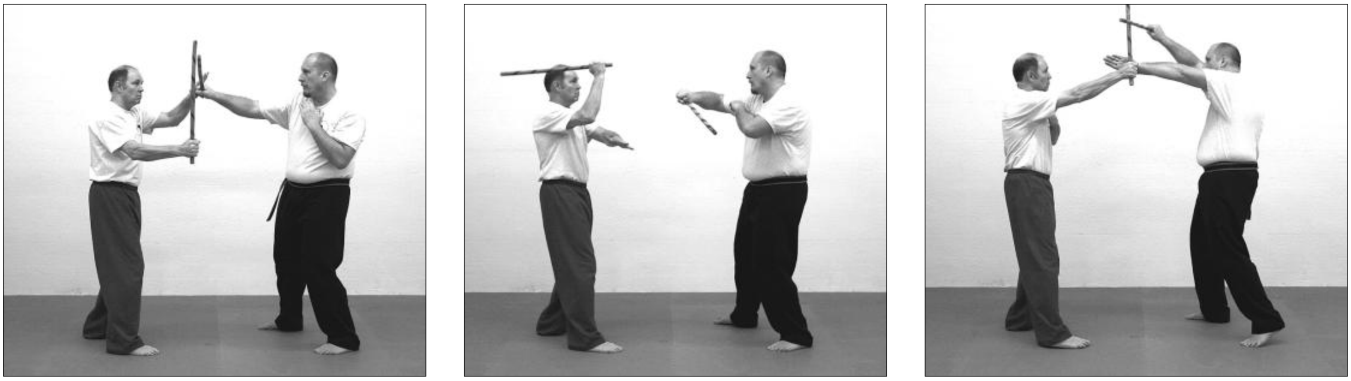


I follow my parry with a safety check with my cane. I use my open hand to press his arm down and continue with a 12 strike.

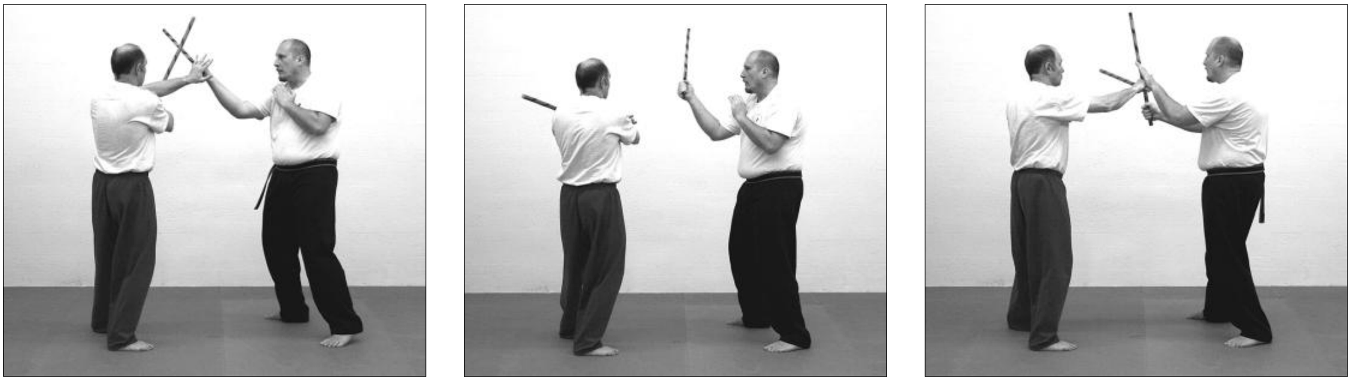
6-Count Highline This application of the 6-Count Drill is where all strikes are aimed at the head.



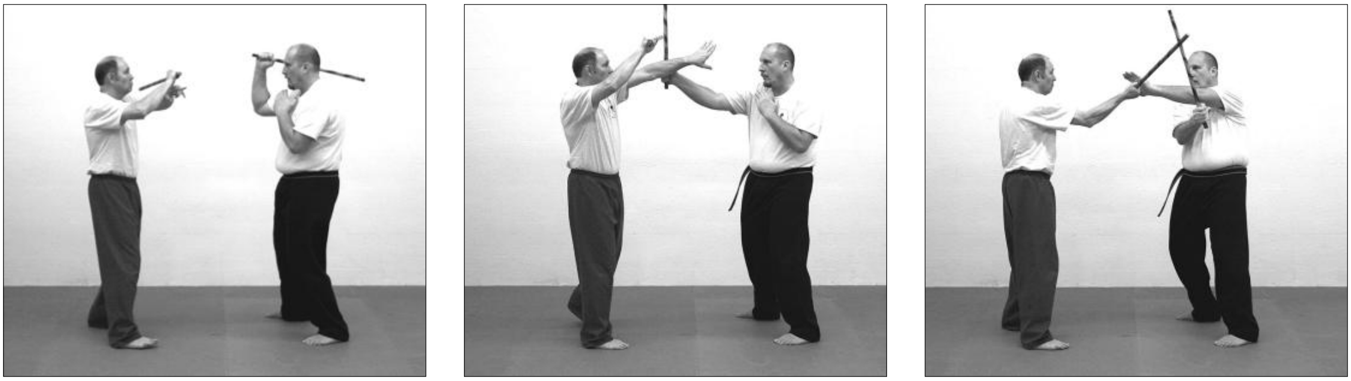
I strike at my partner with a number 1 strike. He blocks, checks and counters with a number 2 strike.



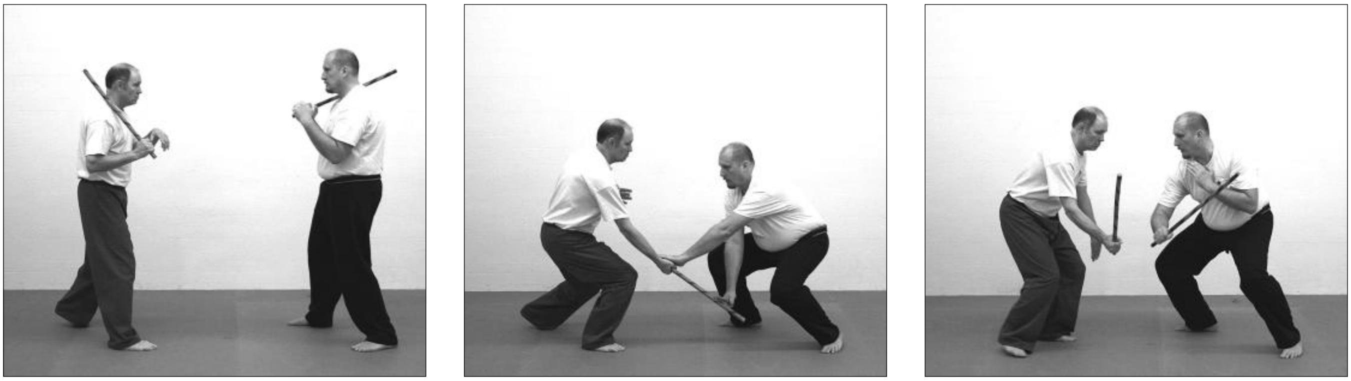
I block and check his strike. I counter with a number 12 strike. He does an umbrella defense.



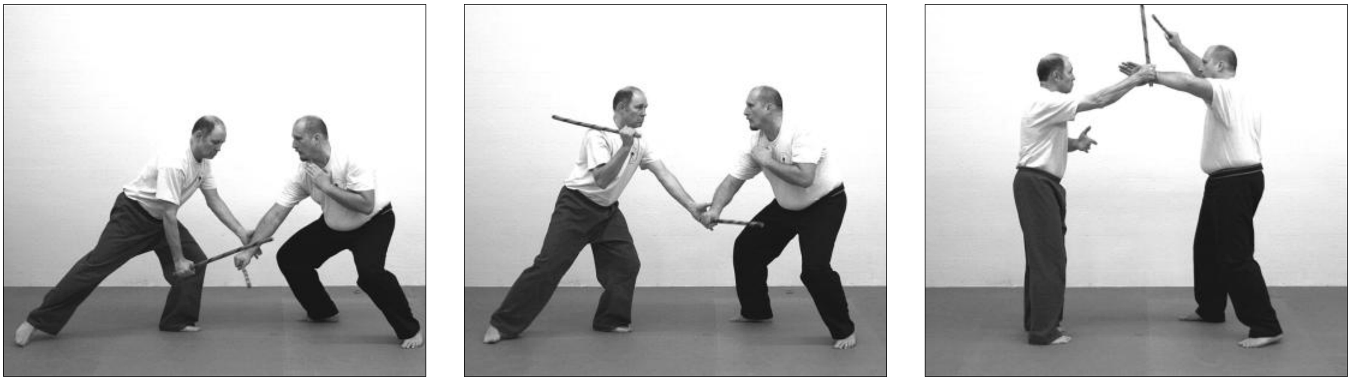
He strikes with a number 1 strike. I block and counter with a number 2 strike. He does his block and counter and so on.



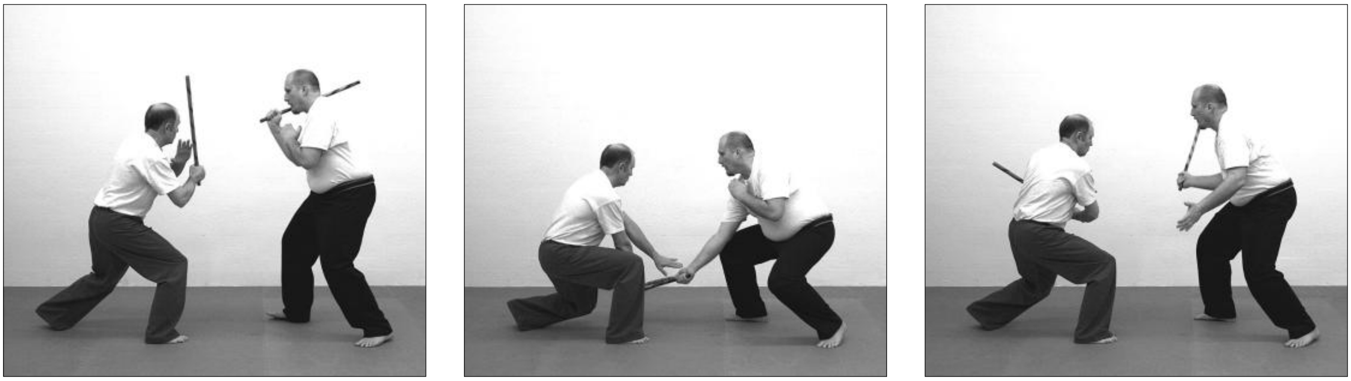
6-Count Lowline This application of the 6-Count Drill is where the horizontal strikes are aimed at the knee while the number 12 strike remains aimed at the head. This application keeps you alert.



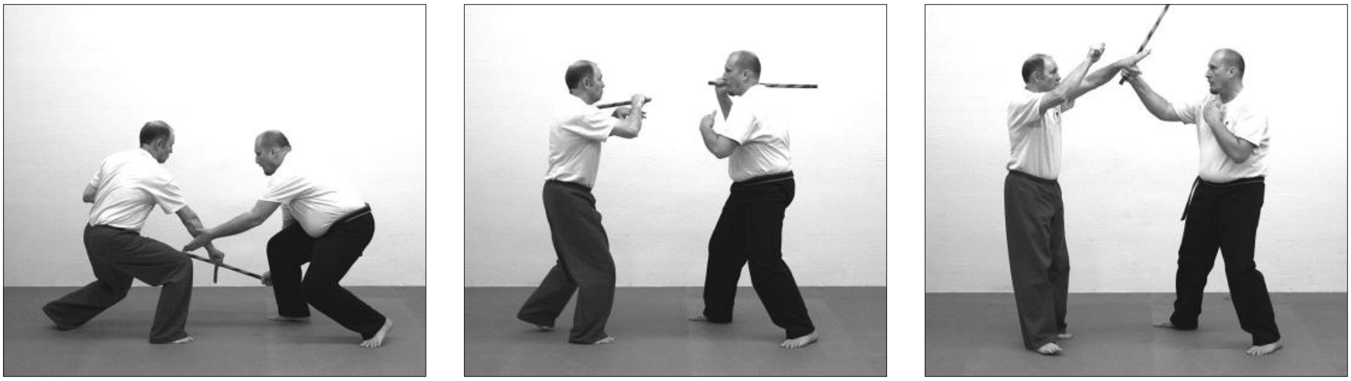
I strike at my partner with a number 9 strike. He does a drop shot defense and counters with a number 8 strike.



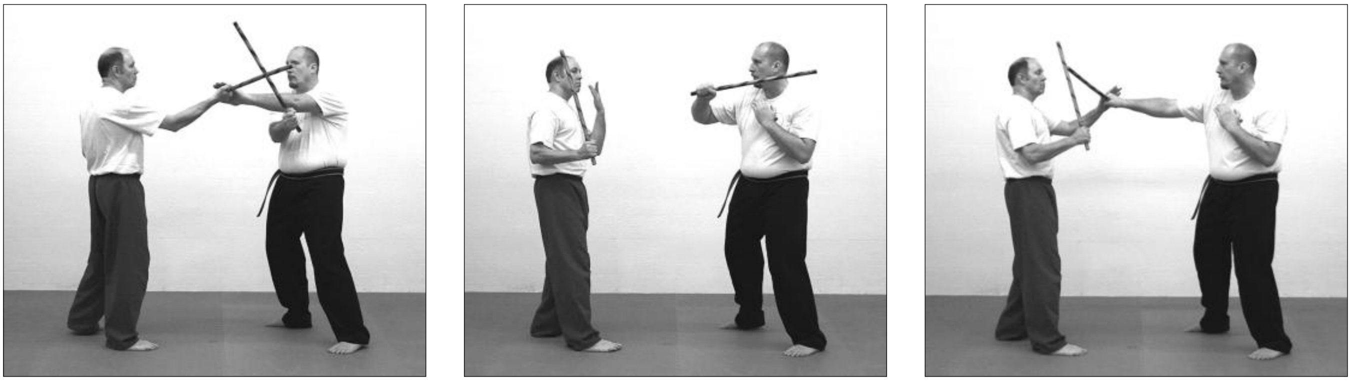
I defend with a drop shot and counter with a number 12 strike. He does an umbrella defense and counters low.



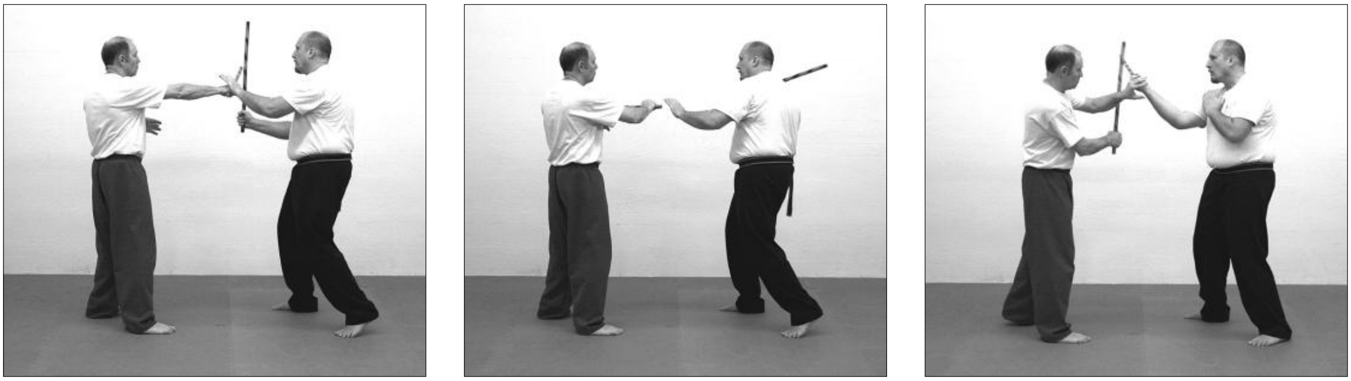
I do a drop shot for my defense and counter low. My partner defends with a drop shot and the drill continues.



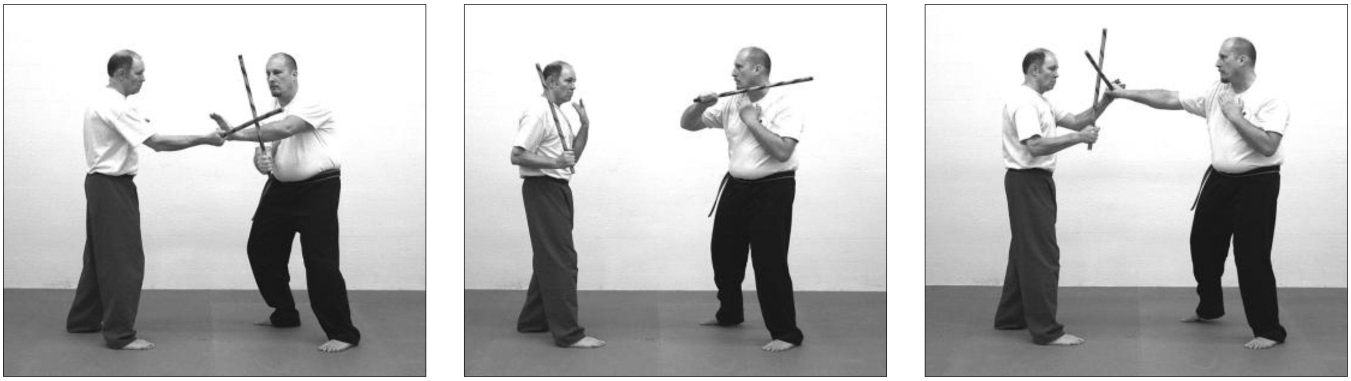
Tapi-Tapi (original version) The original Tapi-Tapi is where the driver executes strikes 1-12. The blocker does a block-check-counter strike. The counter is usually a highline number 1 or 2 strike. The driver recovers and blocks the counter strike. This is one of the original counter the counter drills. Where it differs from the basic flow drill is that you are slightly farther away from your partner so his cane blocks directly on your cane.



I do strike number 1. He blocks and checks. He returns with a number 2 strike. I block and check.

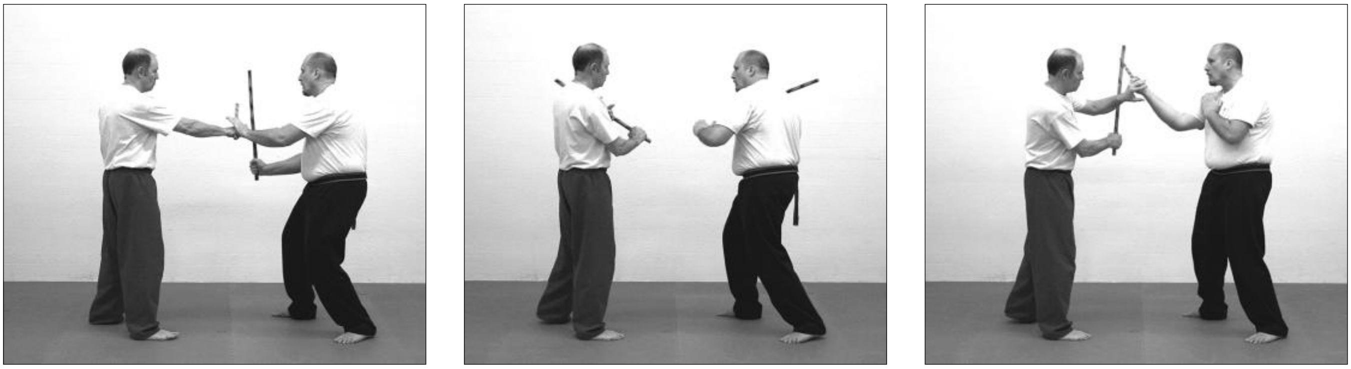


I do strike number 2. He blocks and checks. He returns with a number 1 strike. I block and check.

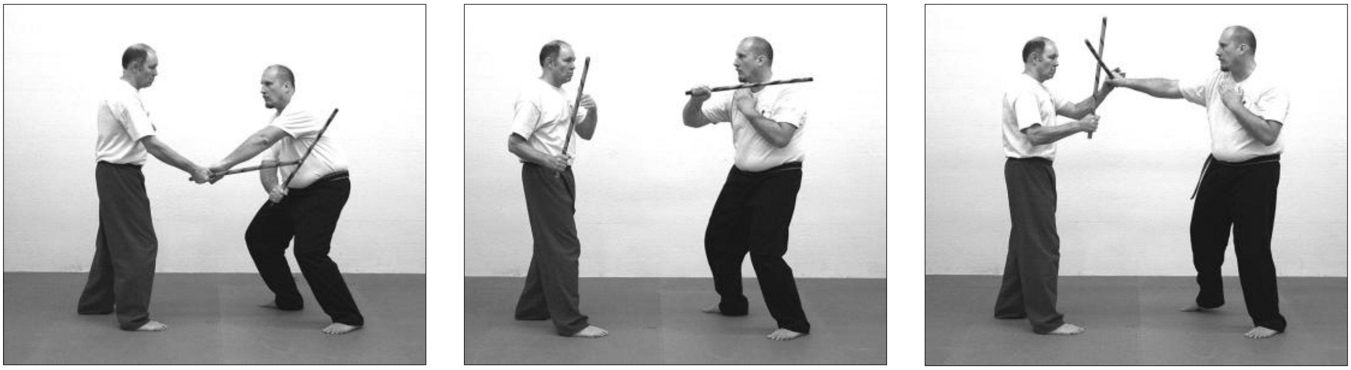


I do strike number 3. He blocks and checks. He returns with a number 2 strike. I block and check.

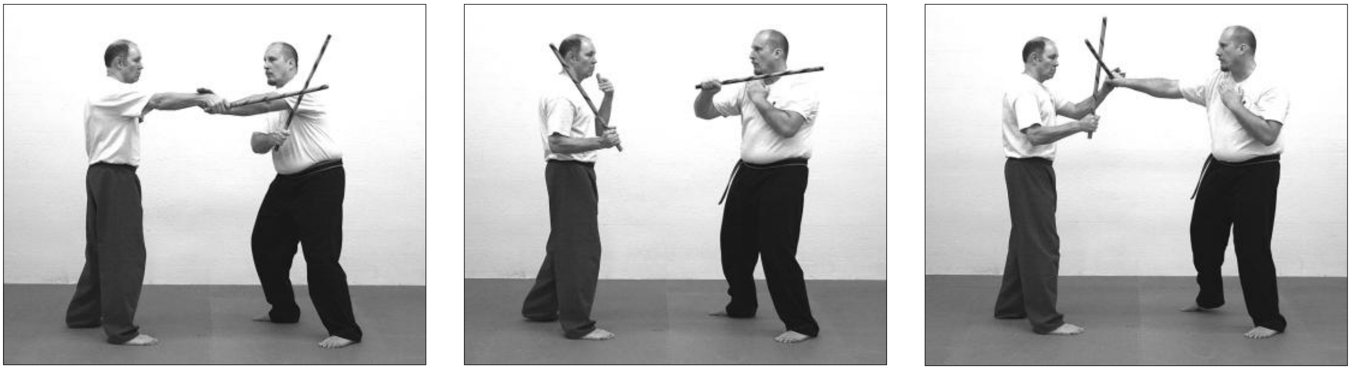
Tapi-Tapi (original version) continued.



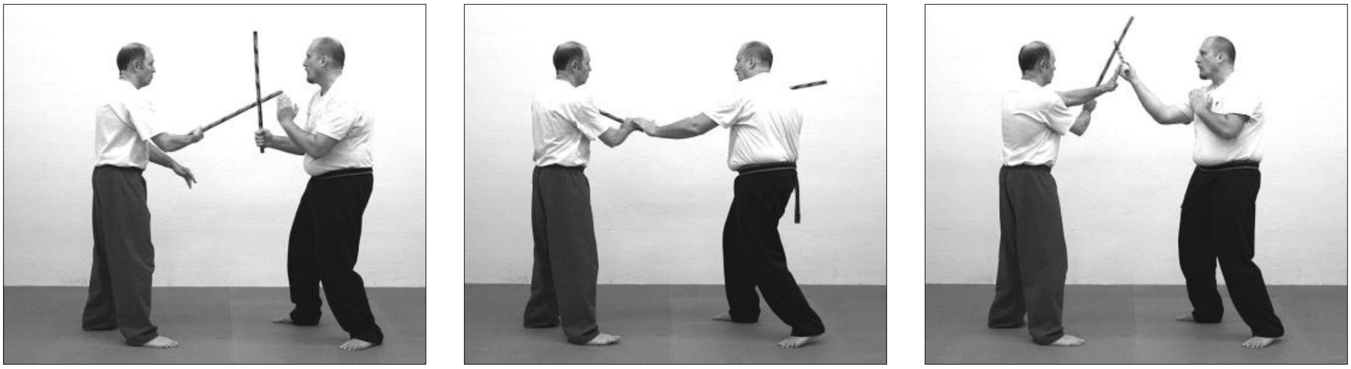
I do strike number 4. He blocks and checks. He returns with a number 1 strike. I block and check.



I do strike number 5. He blocks and checks. He returns with a number 2 strike. I block and check.

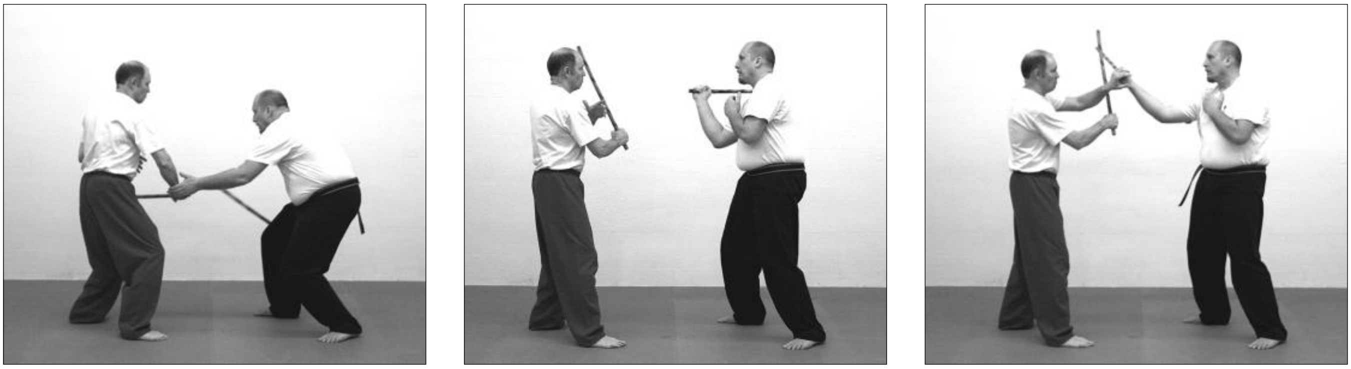


I do strike number 6. He blocks and checks. He returns with a number 2 strike. I block and check.

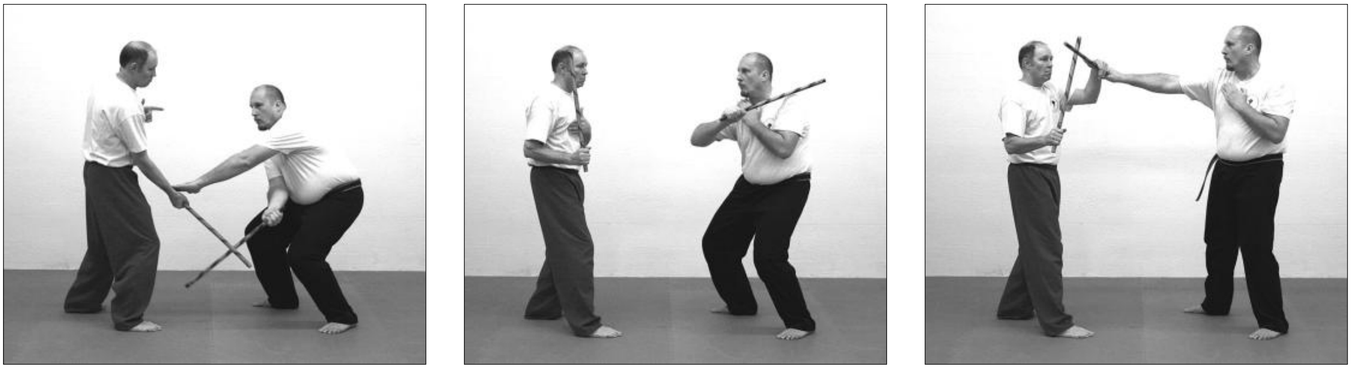


I do strike number 7. He blocks and checks. He returns with a number 2 strike. I block and check.

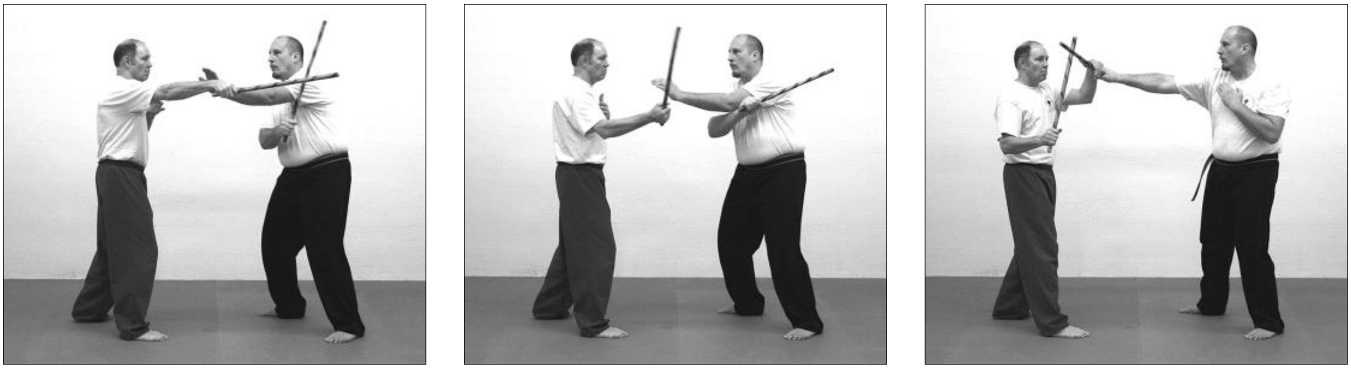
Tapi-Tapi (original version) continued.



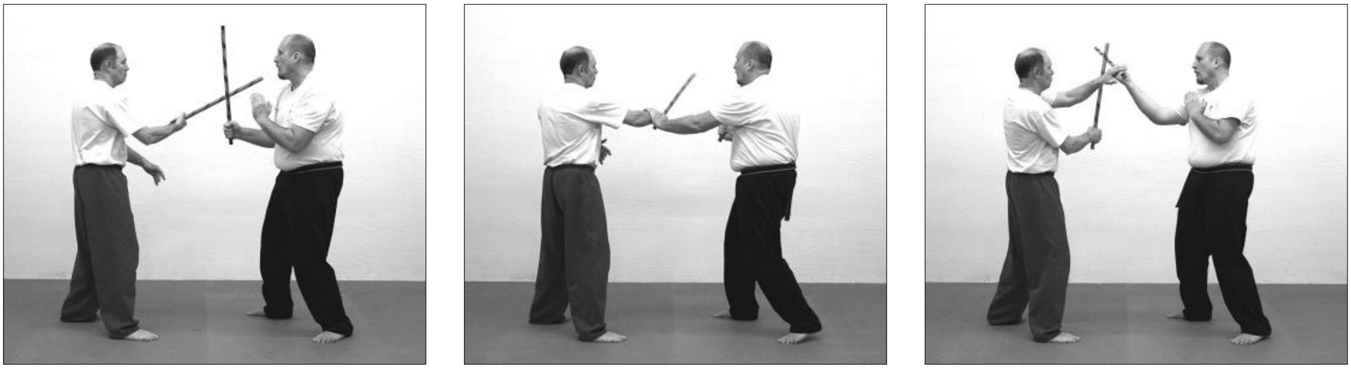
I do strike number 8. He blocks and checks. He returns with a number 1 strike. I block and check.



I do strike number 9. He blocks and checks. He returns with a number 2 strike. I block and check.

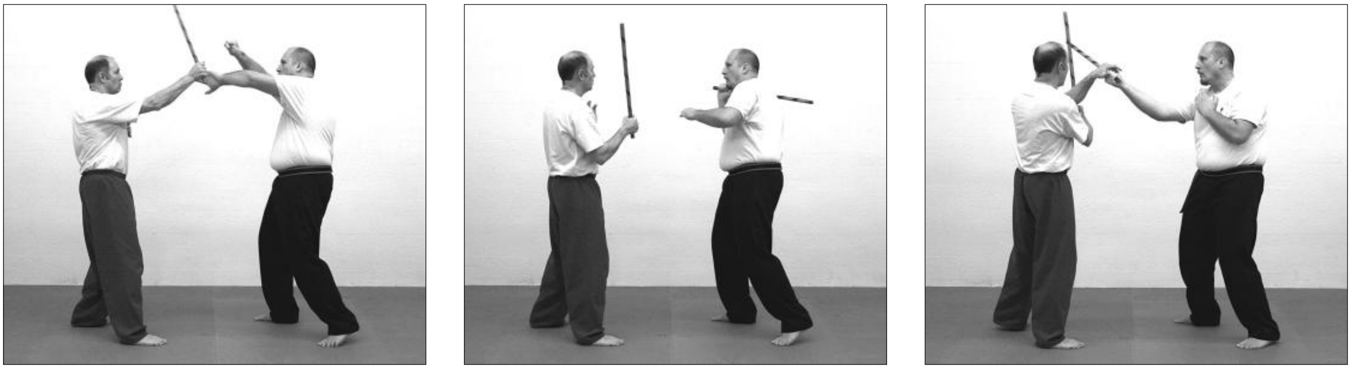


I do strike number 10. He blocks and checks. He returns with a number 2 strike. I block and check.



I do strike number 11. He blocks and checks. He returns with a number 1 strike. I block and check.

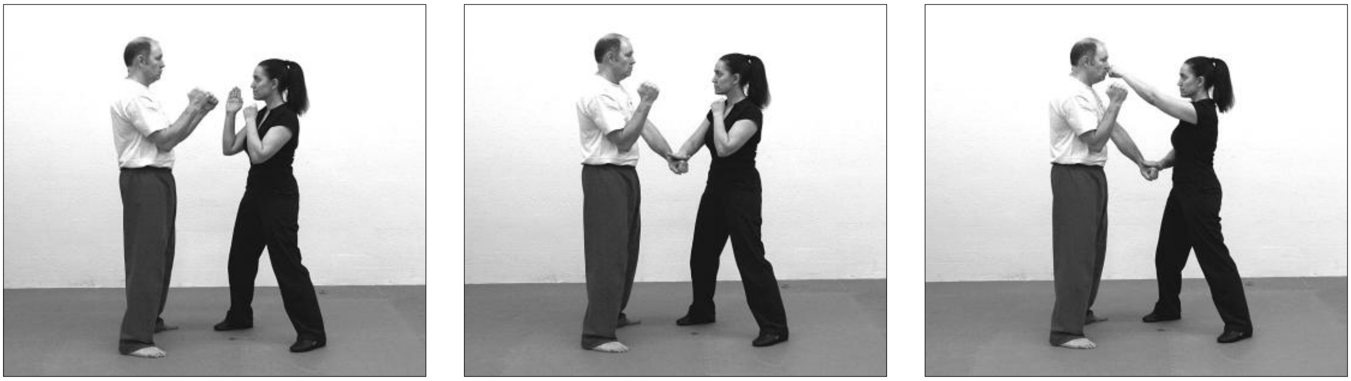
Tapi-Tapi (original version) continued.



I do strike number 12. He does an umbrella defense. He returns with a number 1 strike. I block and check.

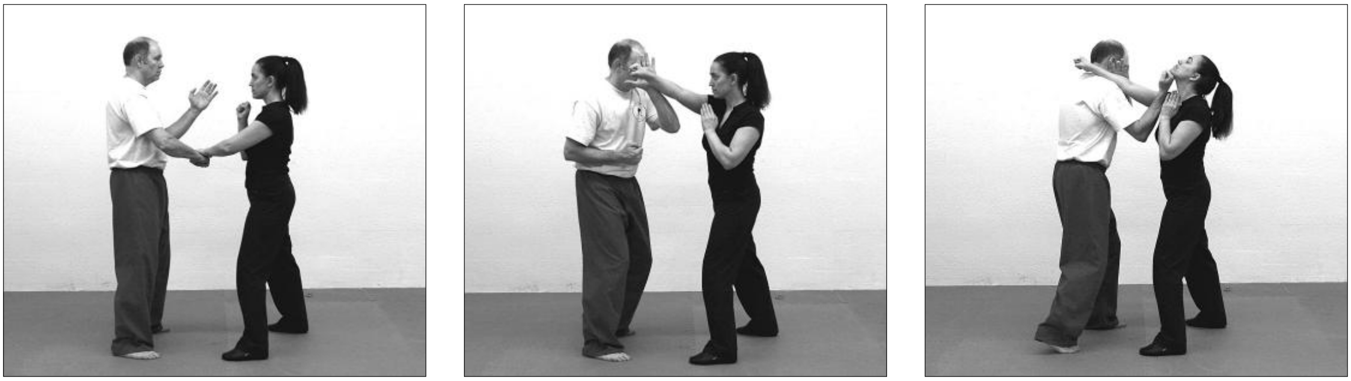
Two key points to this drill are 1. my partner does not hesitate after his block to fire his counter and 2. this creates a situation for me to immediately return my strike so that I can block it. This is very important in creating an instant response to his counter strike. This is a scenario where I cannot freeze my strike for an instant. Otherwise, I will get hit.

Sinawali Boxing is an empty hand counter the counter drill that is indigenous to Remy Presas' Modern Arnis. This consists of both partners being in a boxer's guard. Your partner traps down your arm and fires off a straight punch. You parry the punch and counter with a strike of your own. The beauty of this drill is to learn how to not have your attention riveted by your partner's trap. Most people's first response to a trapping action (slap down, grab, press, etc.) is to try to get out of the trap. This puts your attention on the trap which sets you up for their strike. For that split moment your attention is not on your opponent's attack. This is where you get hit. Sinawali Boxing teaches you to not be distracted by the trap and still concentrate on your opponent. What is hard to illustrate in still photos is the near simultaneous action of my partner's trap and strike. Her trap and strike is not done in a 1 -2 action. Her strike is instantaneous. This is what will train you to keep your attention on your partner's strike as she traps. If it were done on a 1-2 action, you could train yourself to be mentally lazy. This is what you must avoid. Below is the basic feed for Sinawali Boxing.

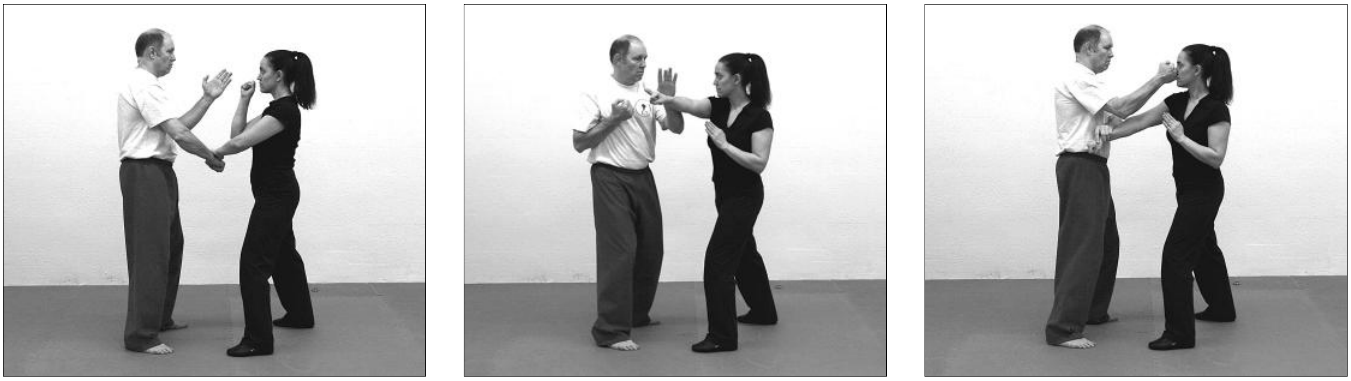


My partner and I are squared off. She slaps down my arm and punches to my face.

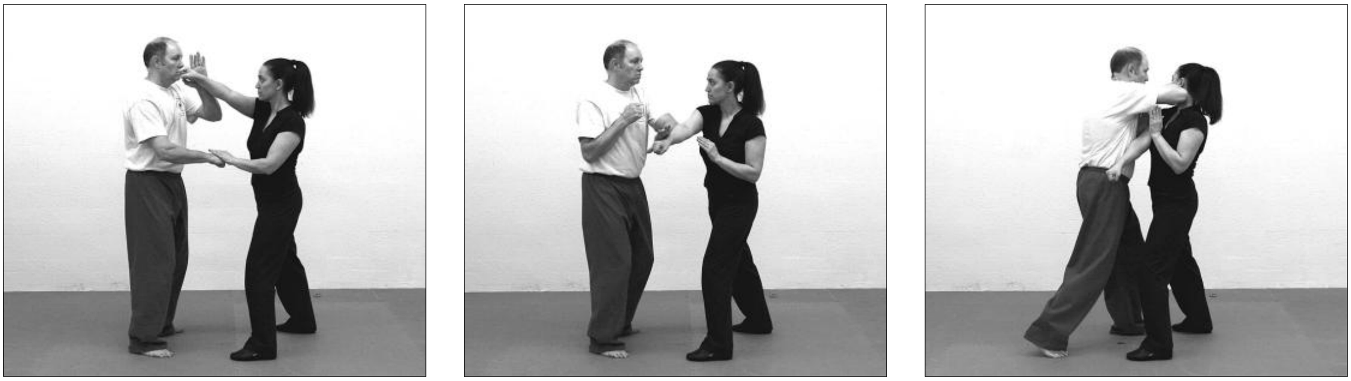
Sinawali Boxing training drills.



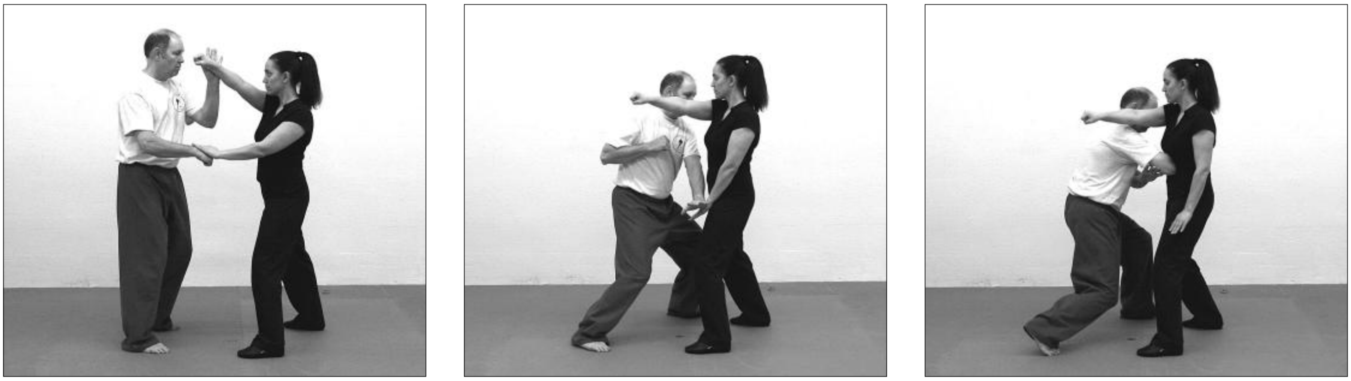
My partner traps and punches at my face. I drop my hand under her trap, parry her punch and counter with an uppercut.



My partner traps and punches at my face. I drop my hand under her trap, parry down her punch and counter punch her

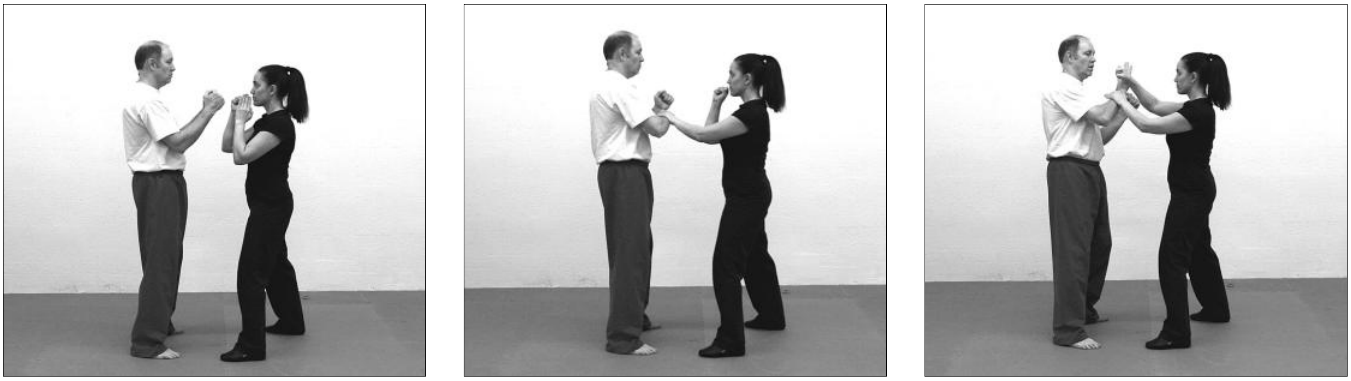


My partner traps and punches at my face. I drop my hand under her trap, parry down her punch and elbow strike her face.

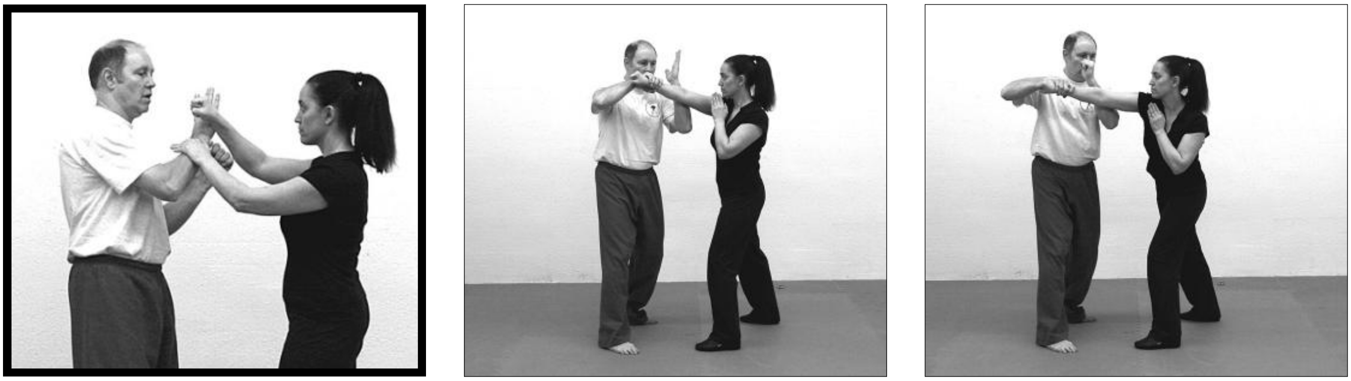


My partner traps and punches at my face. I drop my hand under her trap, parry down her punch and elbow strike her body.

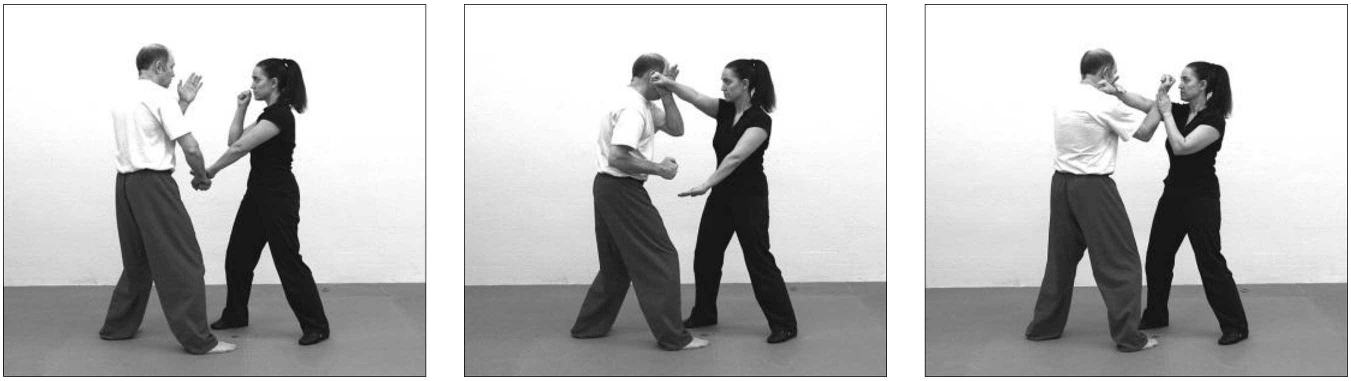
Sinawali Boxing training drills.



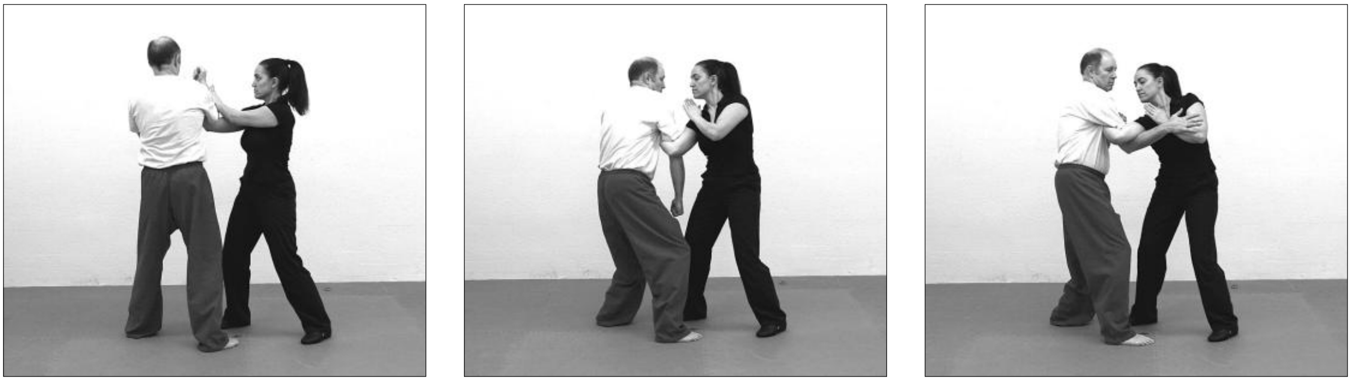
My partner traps and punches at my face. I drop my hand and slide my hand to my opposite side to come under her punch.



I use my trapped hand to deflect and trap her punch. I pull her forward into an arm bar.

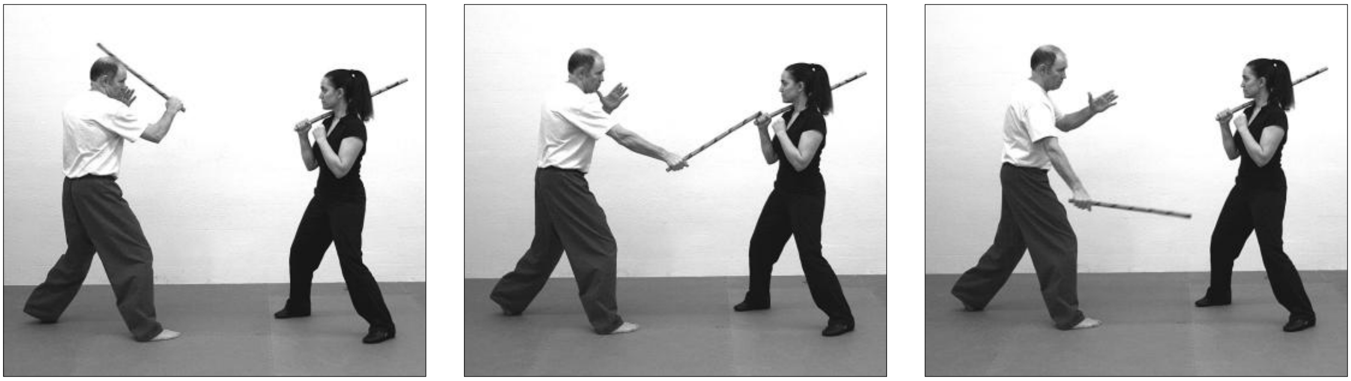


My partner traps and punches at my face. I parry her punch and counter with an uppercut. She parries my uppercut

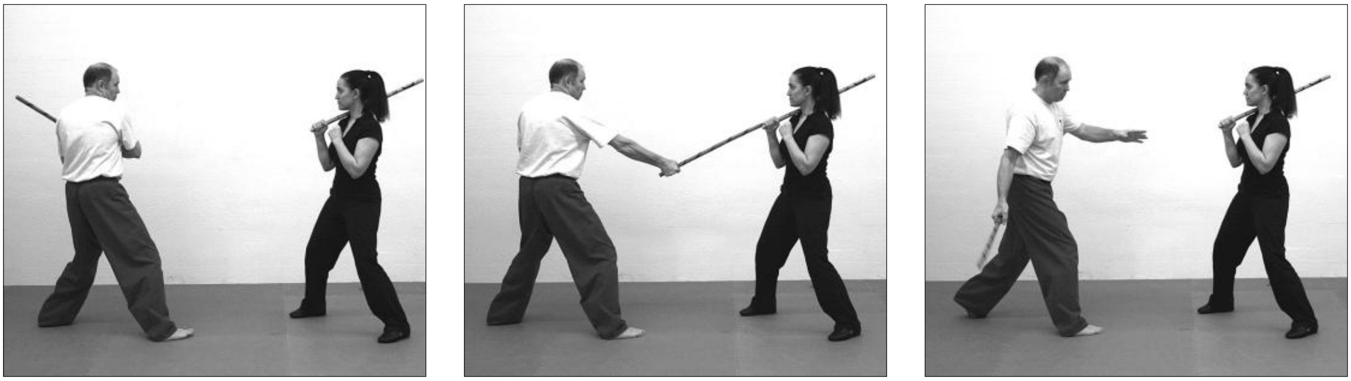


I grab her punch arm wrist. I swing my other arm over her elbow to come up on the other side for an elbow/shoulder lock.

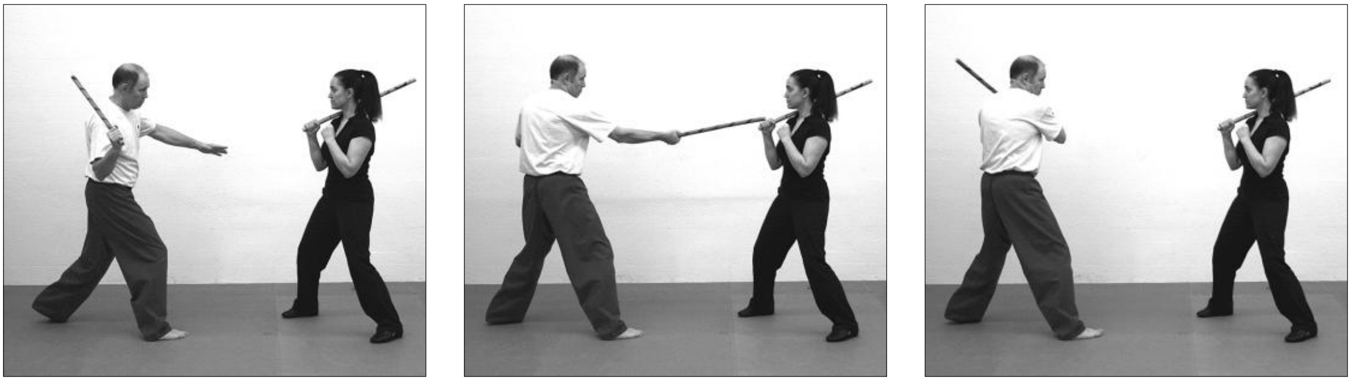
Clip Strikes Clip Strikes are a specialized way of striking with the stick. Simply stated, you hit with the very edge of the end of the cane and follow through with the strike. Hitting this way will impart a tremendous amount of impact force to your hit. Due to the nature of this type of hitting, there are only 8 Clip Strikes in the MA80 System Arnis/Eskrima.



Clip Strike #1 - Diagonal forehand strike head height (or lead hand height)

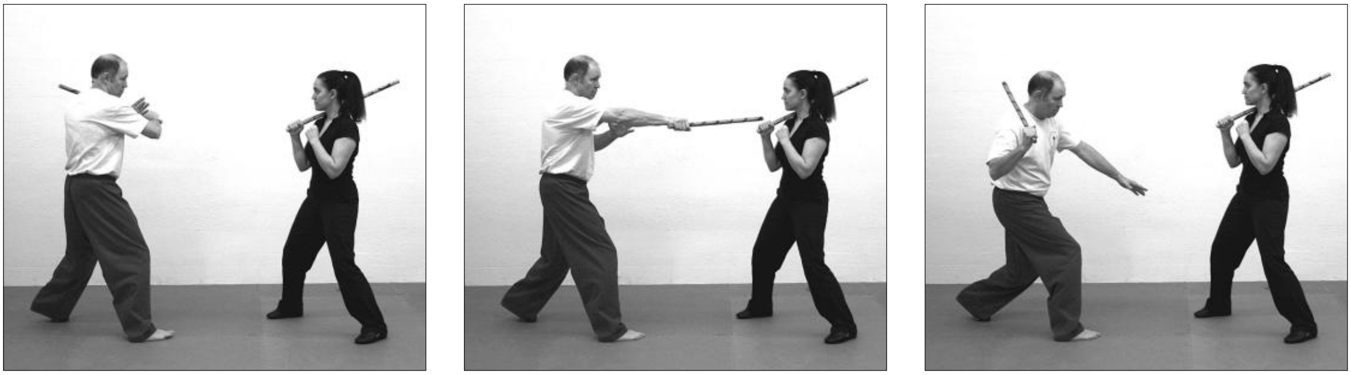


Clip Strike #2 - Diagonal back hand strike (or lead hand height)

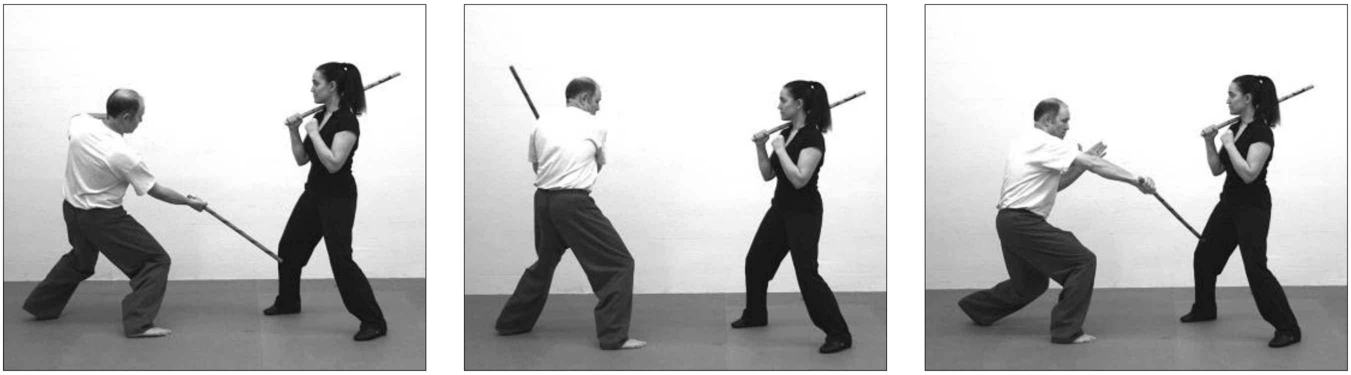


Clip Strike #3 - Horizontal forehand strike middle height

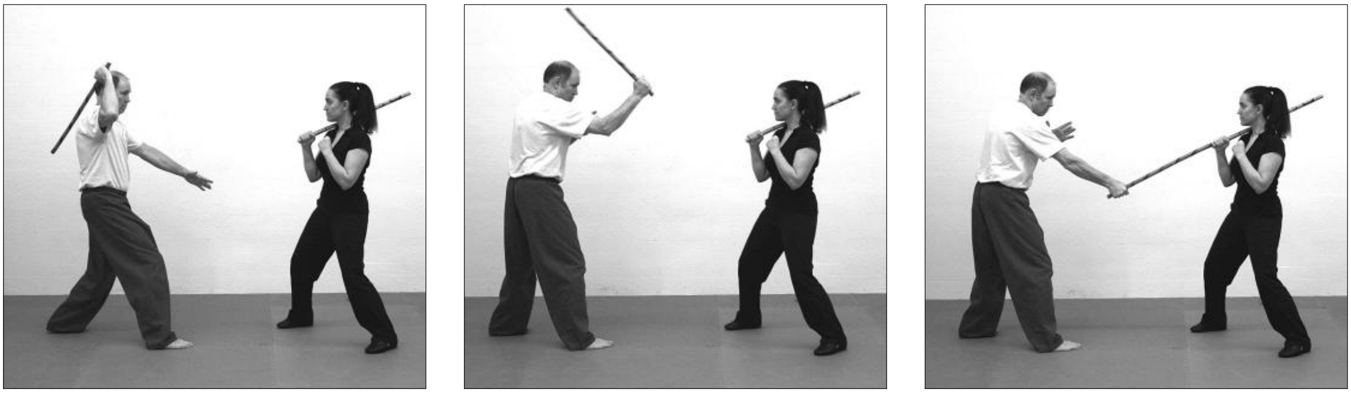
Clipping Strikes continued.



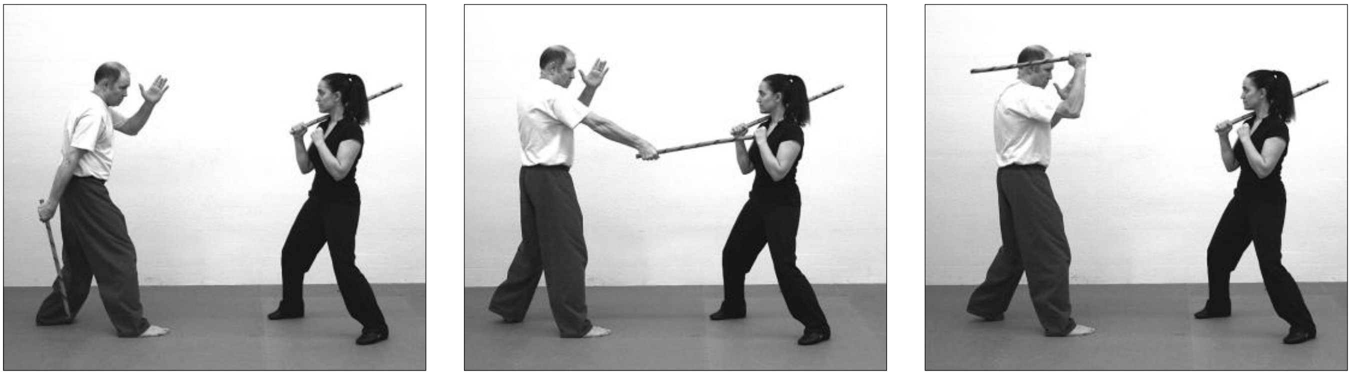
Clip Strike #4 - Horizontal backhand strike middle height. Clip Strike #5 - Upward diagonal strike to the knee.



Clip Strike #6 - Upward diagonal backhand strike to the knee.



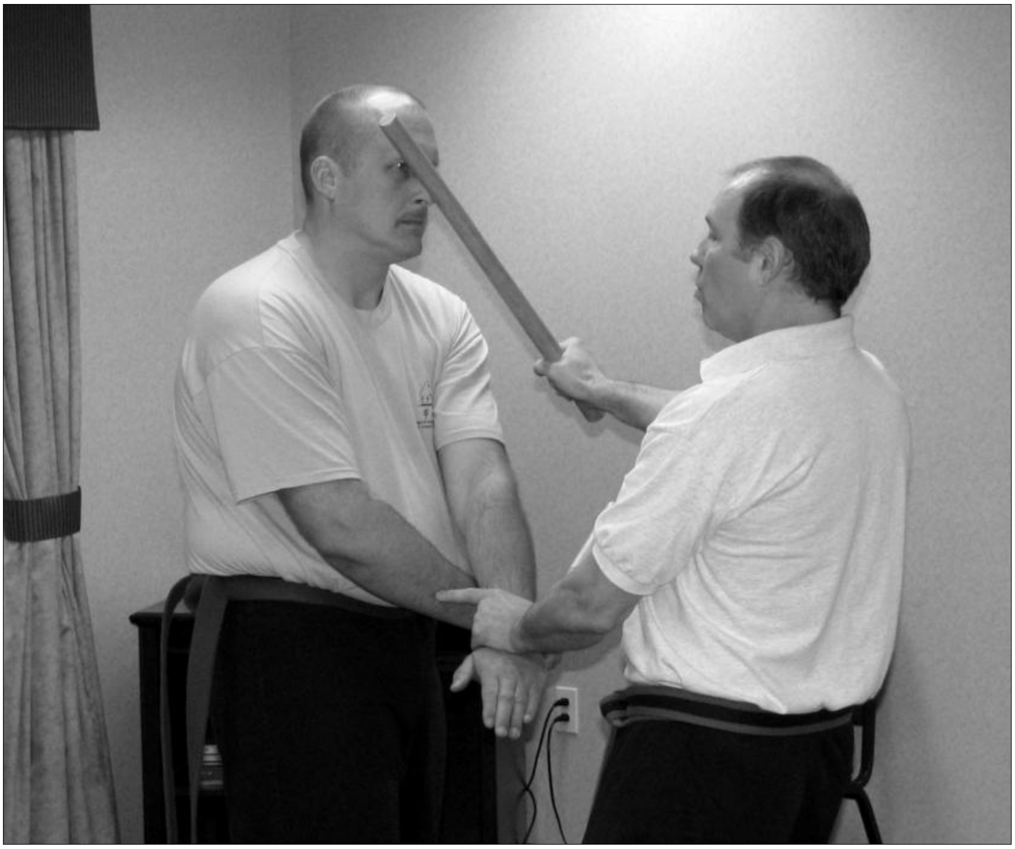
Clip Strike #7 - Straight down strike on the hand/head.



Clip Strike #8 - Straight up strike on the hand.

Level 7 – Beginning Counter the Counter – Senior Green Belt

6 count (highline, standard, low line)
Expanded 6 count
Tapi-tapi (original)
Sinawali boxing
Clip strikes 1-8 (largo mano application)

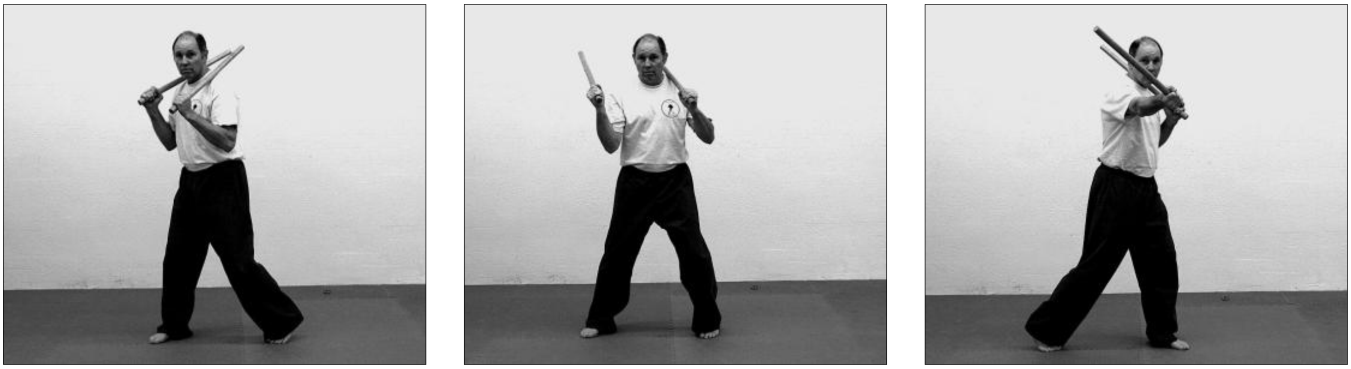


With senior student, Tom Corsin, at the 2005 Edged/Impact Weapons Seminar.

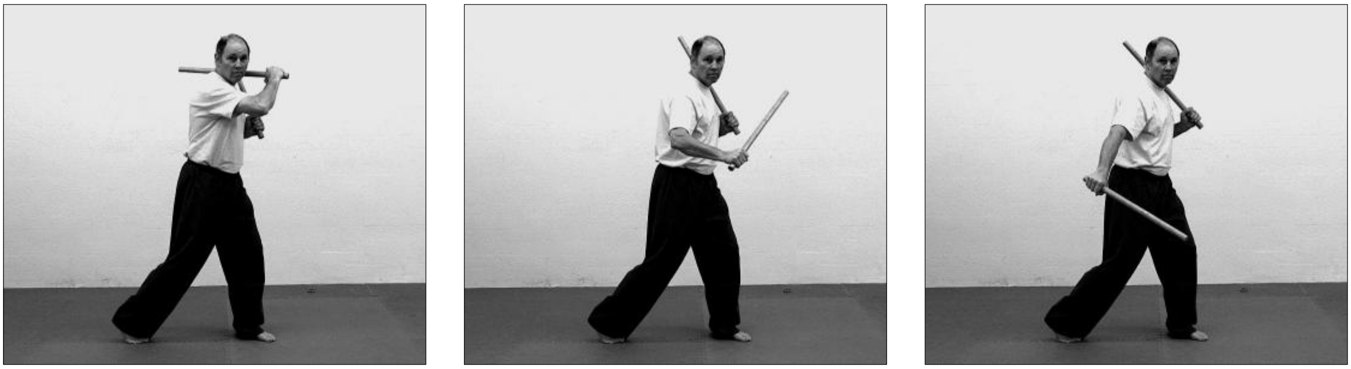
Red Belt

It may strike many odd that I don’t get into the Sinawalis before this but the double cane actions are not as essential to the MA80 System Arnis/Eskrima than they are to other systems of Filipino Martial Arts. I am more inclined to training the coordinated use of the cane and empty hand than I am to double cane actions. Many use the actions of the double cane to transfer over to empty hand use. I do this via the Tactical Forms presented earlier in this volume. One attribute I like that the Sinawalis do develop, however, is the development of the opposite hand using the cane. By this I mean if you hold the cane in your right hand predominantly, the Sinawalis also train you in using the cane in your left hand. For me, this is the key use of training in the Sinawali double cane actions.

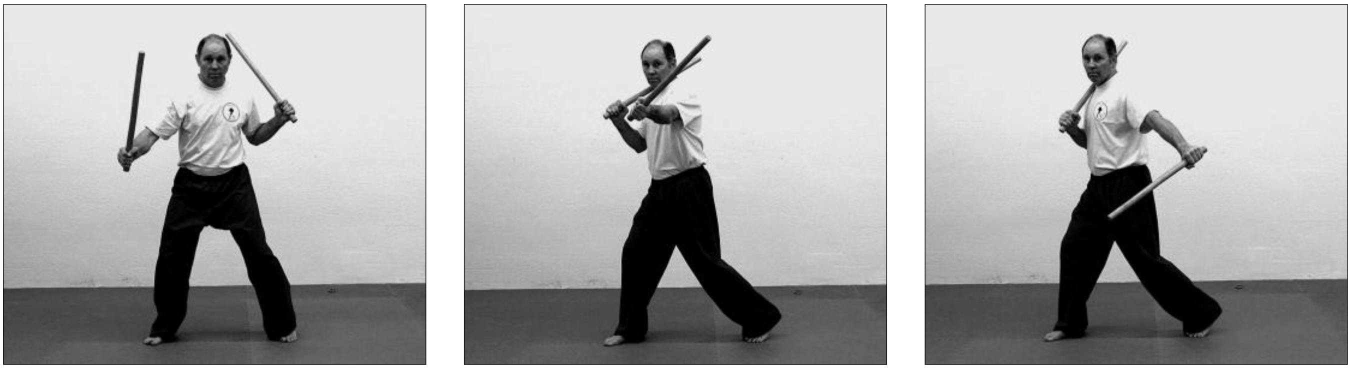
Single Sinawali - The Single Sinawali is where you do a combination number 1 and then number 8 strike with one hand and then follow up with the same pattern with your other hand.



Start out with a number 1 strike.

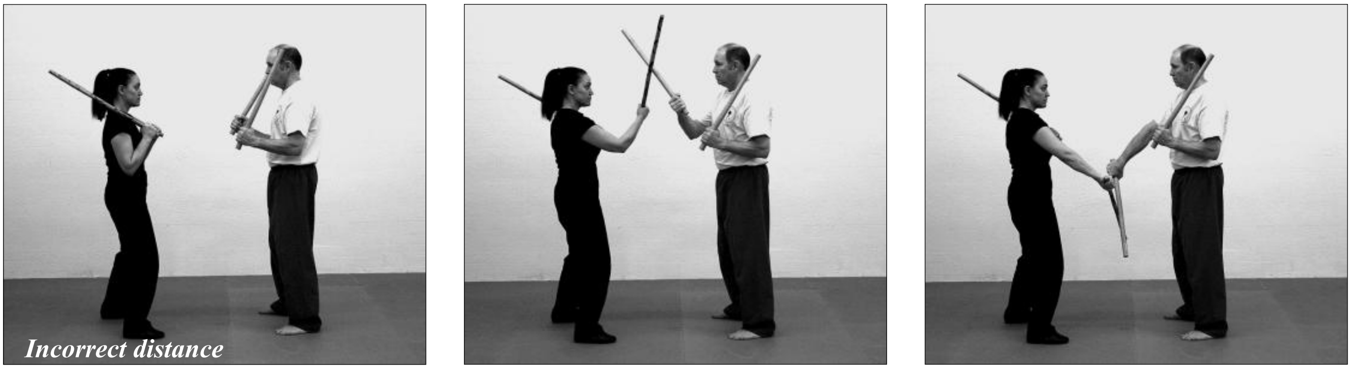


Chamber your cane over your opposite shoulder and follow up with a number 8 strike.

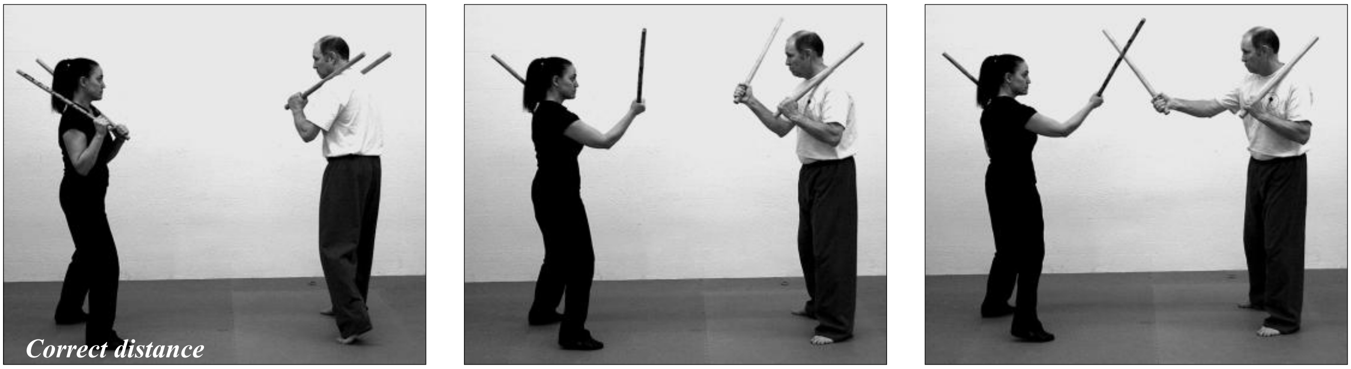


You rotate and then execute a number 1 strike followed up by a number 8 strike.

A major error in doing the Sinawali drills is being too close. Your canes will move in a windshield wiper motion instead of actually striking at your partner (shown below). You should be far enough away from your partner so that the both of you can get in full strikes with either hand.

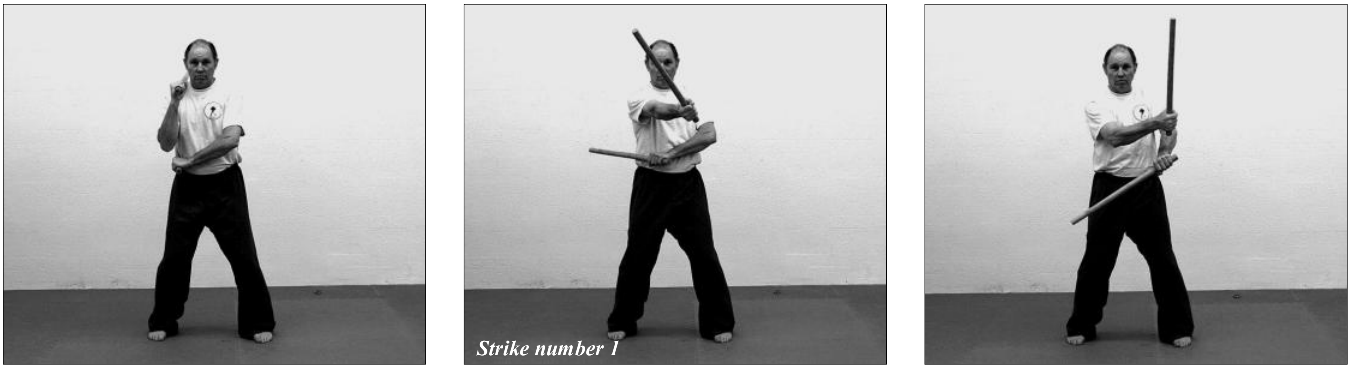


Being too close will produce a flipping motion with your canes rather than actual hitting actions.

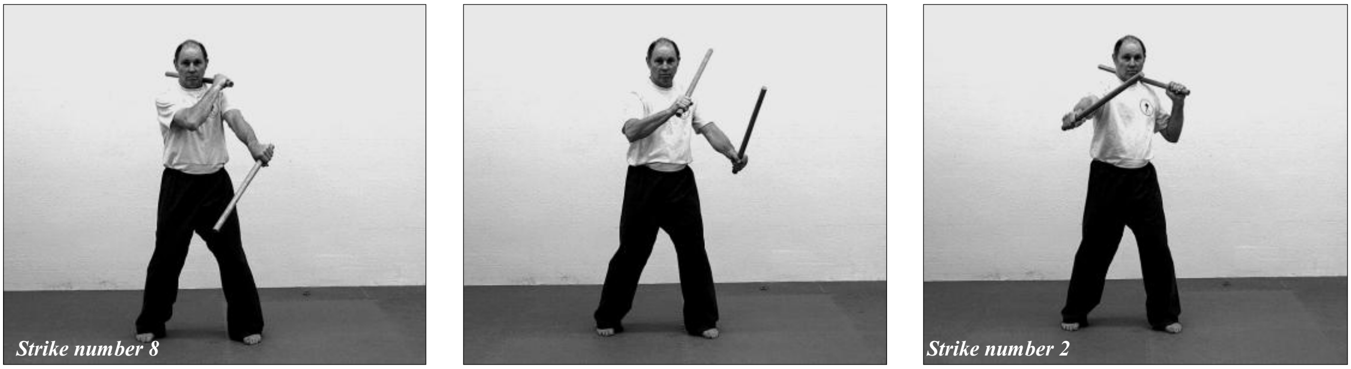


Being further away from your partner will enable you to hit forwards with strikes that have power.

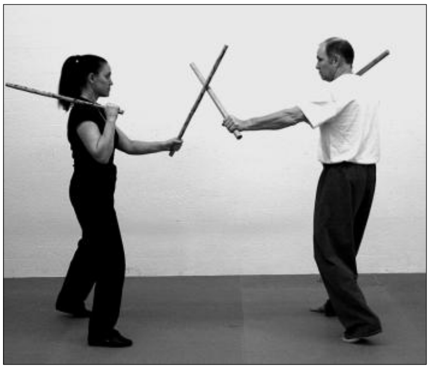
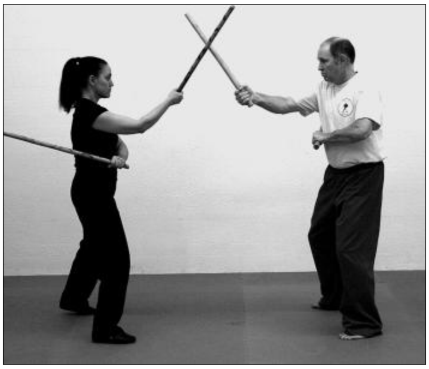
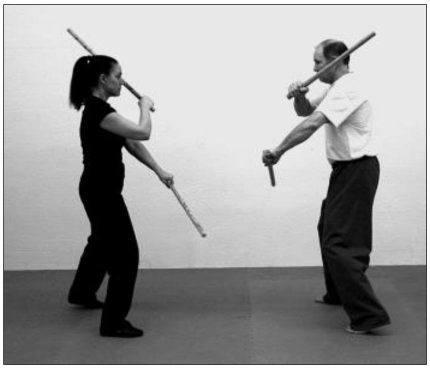
The **Double Sinawali** is a cross-weaving striking pattern where you do a number 1 strike with one arm, a number 8 strike with the other arm and finalize the set with a number 2 strike with your first arm. Follow the picture layout and it will make sense.

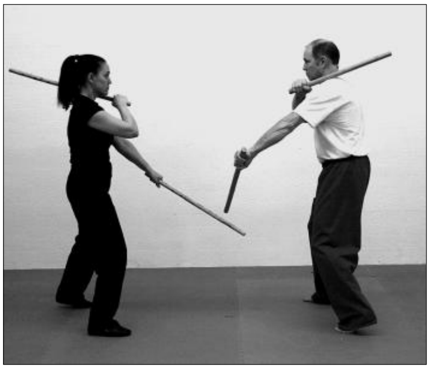
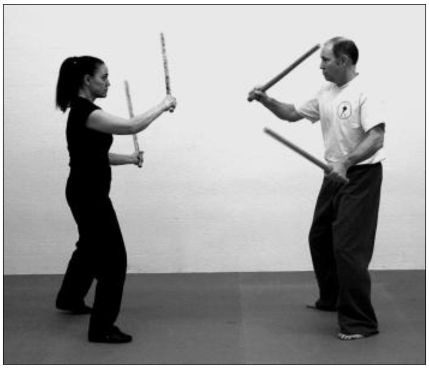
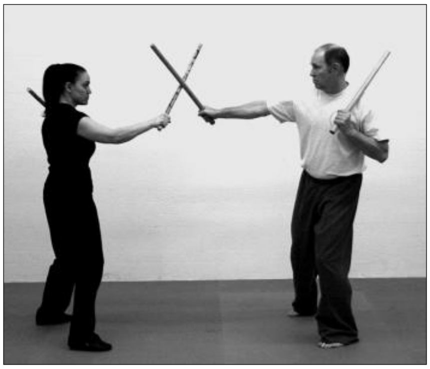


Number 1 strike with the right hand. Your left hand is chambered under your right arm. Chamber your right arm...

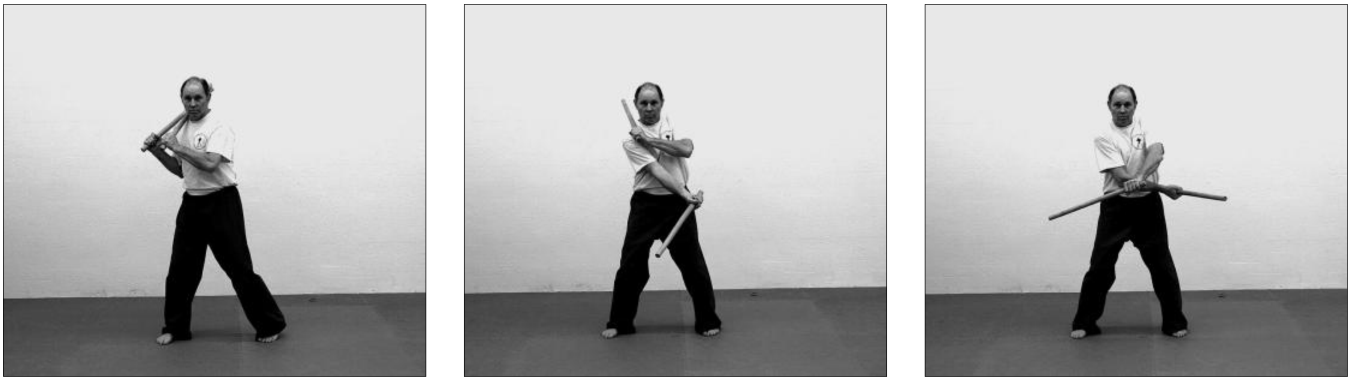


...over your left shoulder and execute a number 8 strike with your left arm. Number 2 strike with your right arm.

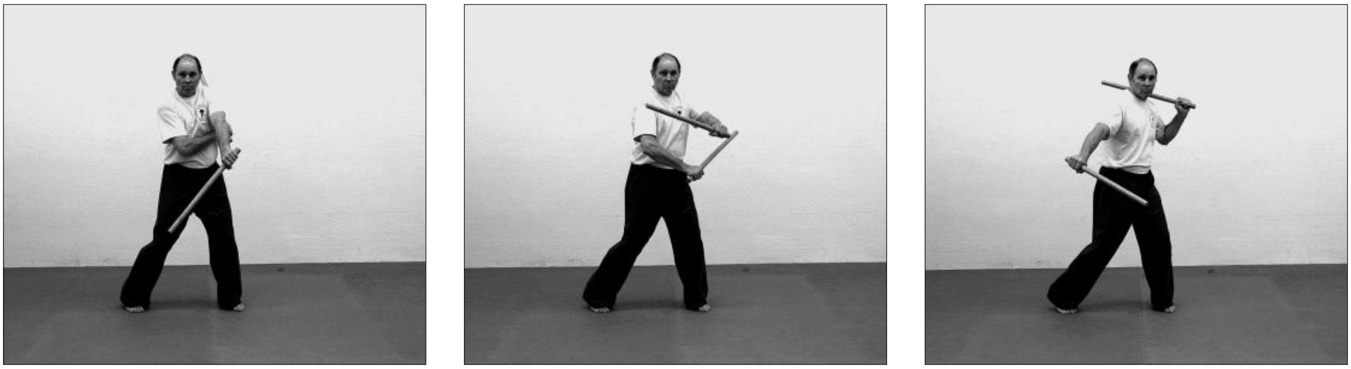




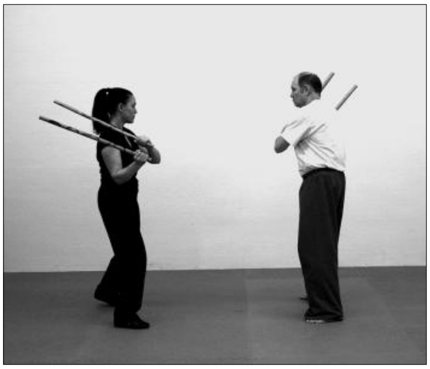
The **Reverse Sinawali** is a low line cross-weaving striking pattern where you do a number 9 strike with one arm, a number 8 strike with the other arm and finalize the set with a number 8 strike with your first arm. Follow the picture layout and it will make sense.

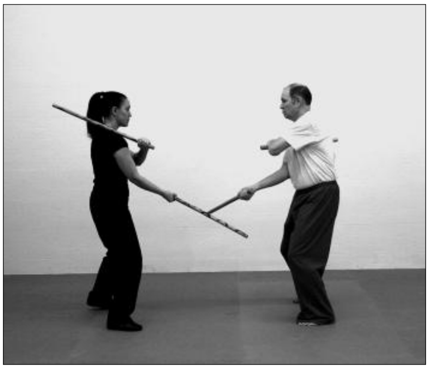


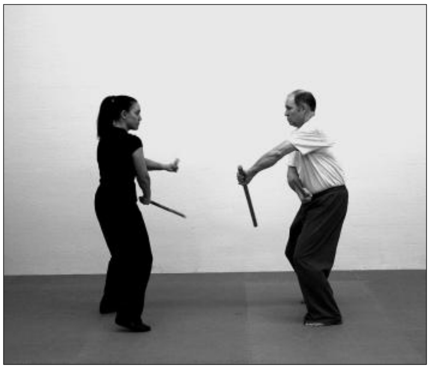
You begin with a number 9 strike. Your other hand is chambered over your shoulder. Follow up with a number 8 strike...

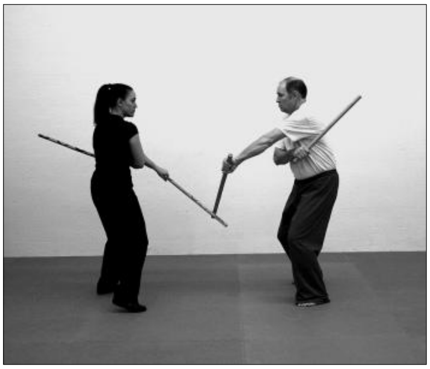


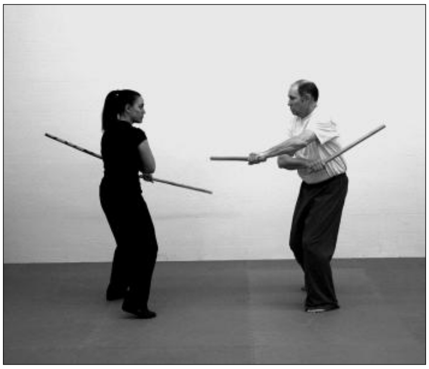
...as you tuck your initial strike under your arm. Then follow up with a number 8 strike.

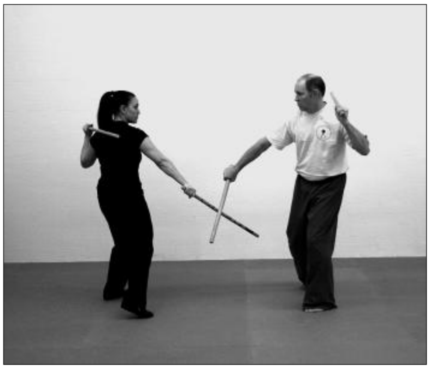




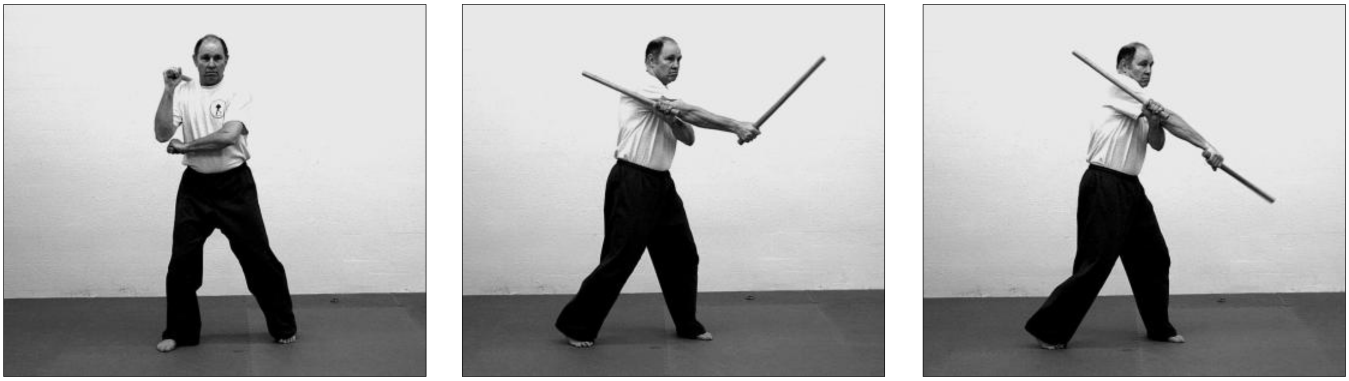




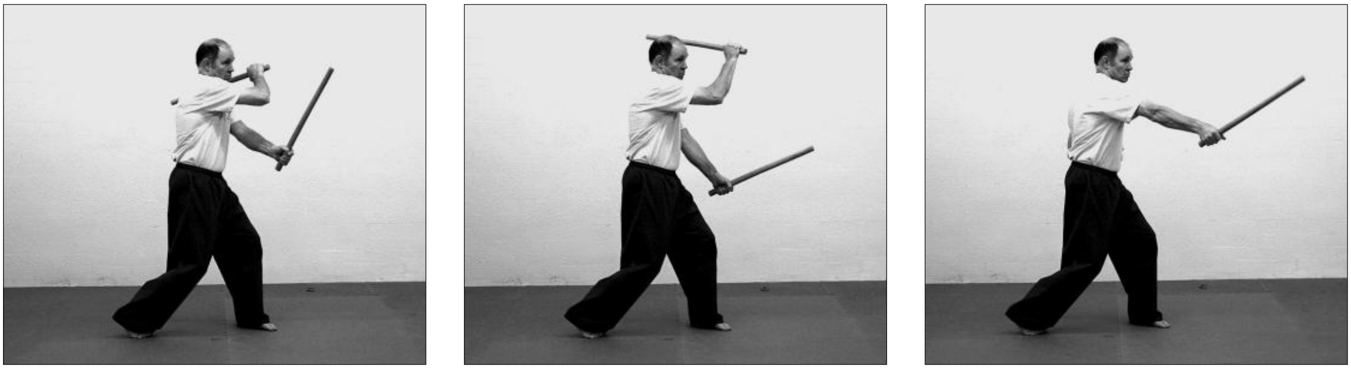




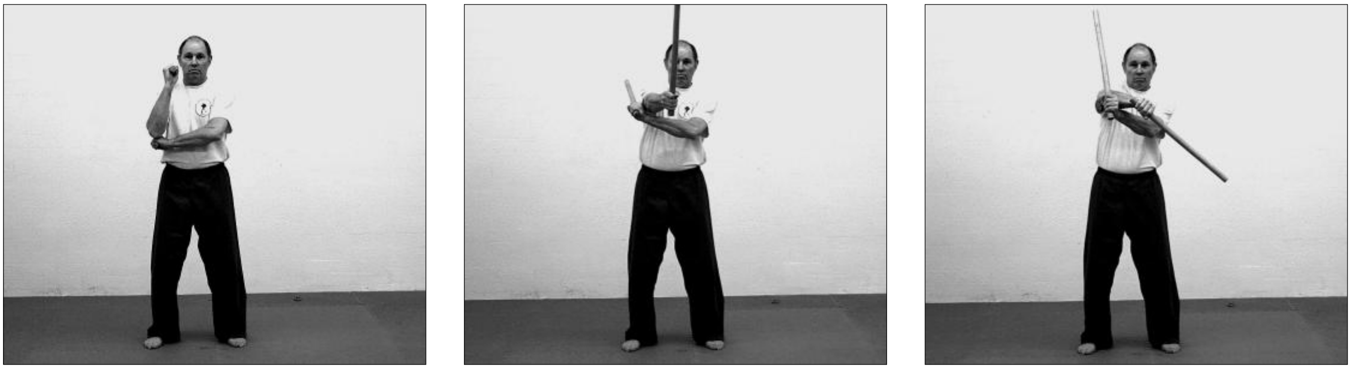
The **Redonda X Pattern** is a series of number 12 strikes delivered with two canes. They are done in a forehand, backhand, forehand pattern. You can turn to the side and execute or do the sequence straight in front of you. Follow the picture layout and it will make sense.



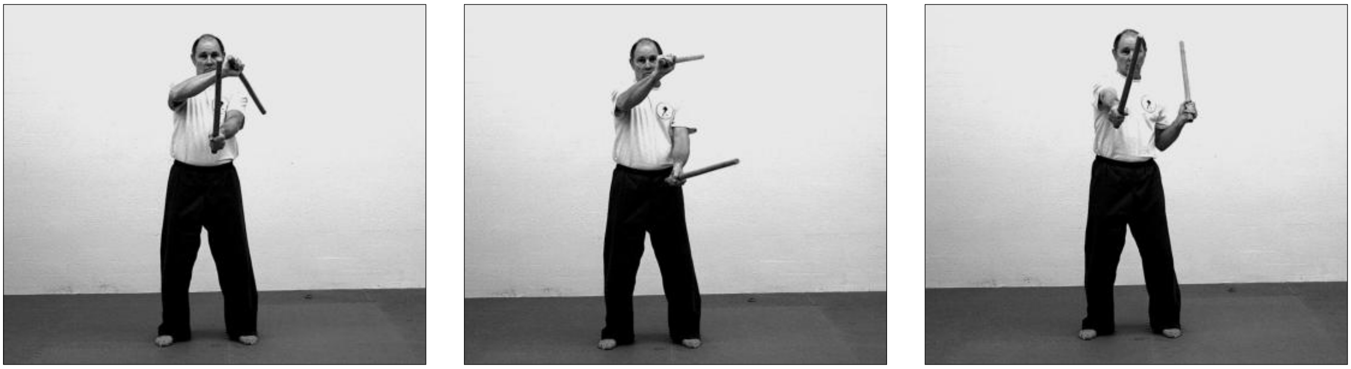
I rotate to my left and execute a right hand number 12 strike. I roll my chamber arm over my left shoulder to make way



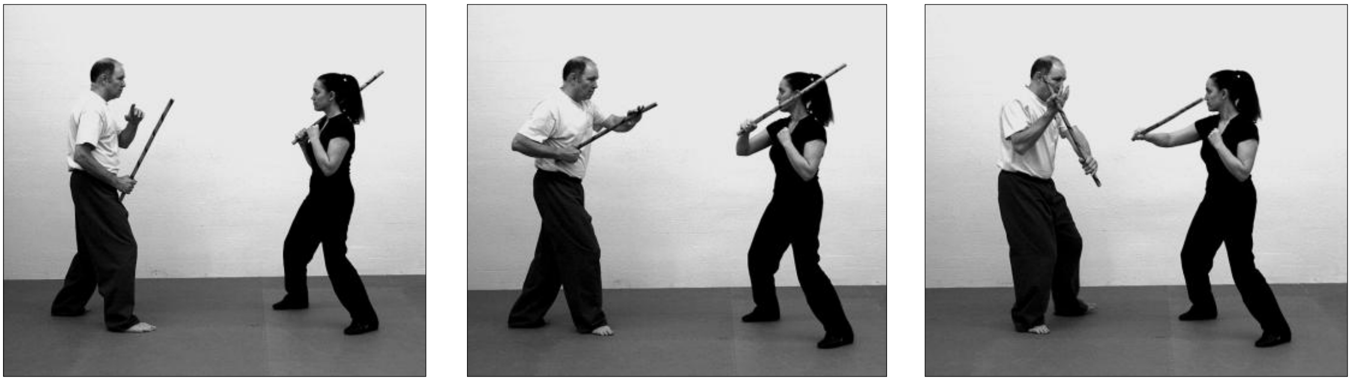
...my left hand number 12 strike. I execute another right hand number 12 strike from my left shoulder chamber position.



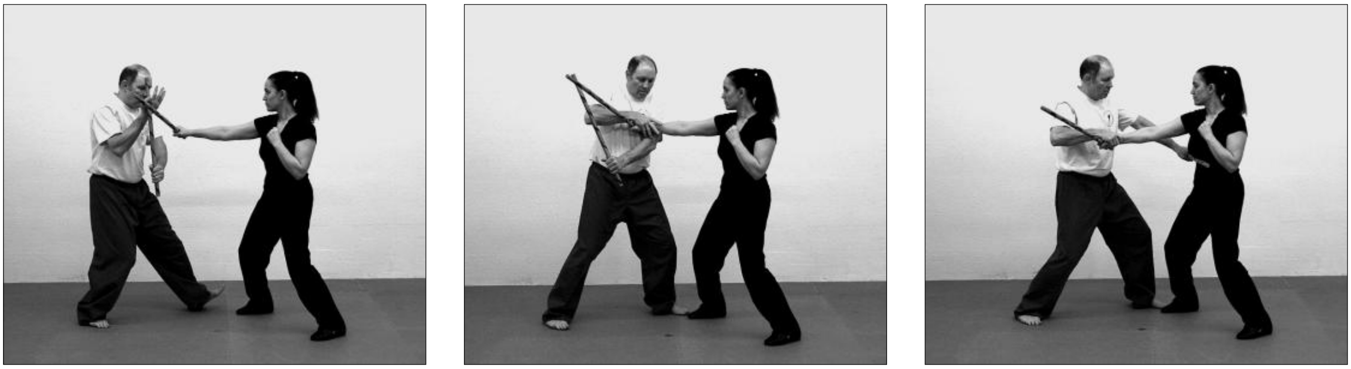
The forward Redonda X Pattern is done the same way as above except there is no rotation involved.



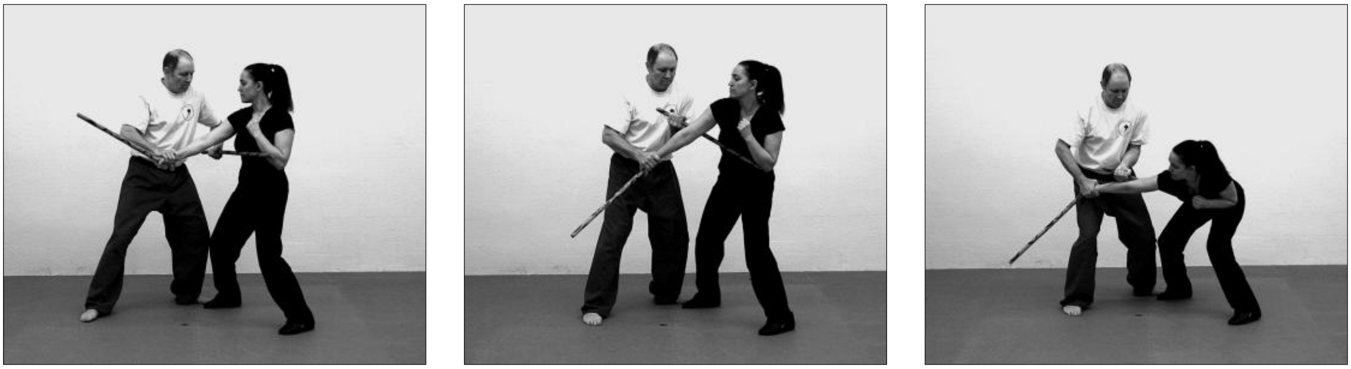
Cane Locking is another skill that is taught in the Filipino Martial Arts. The first of these I teach is what I call the “ **Remy Presas Special.”** This cane lock is the one Prof. Presas would used the most. He would do it off of a left hand grip on the cane but he would teach it to right handers in this fashion.



My partner strikes with a #2 strike. I push the tip of my cane down with my left and raise my right hand into a wing block.

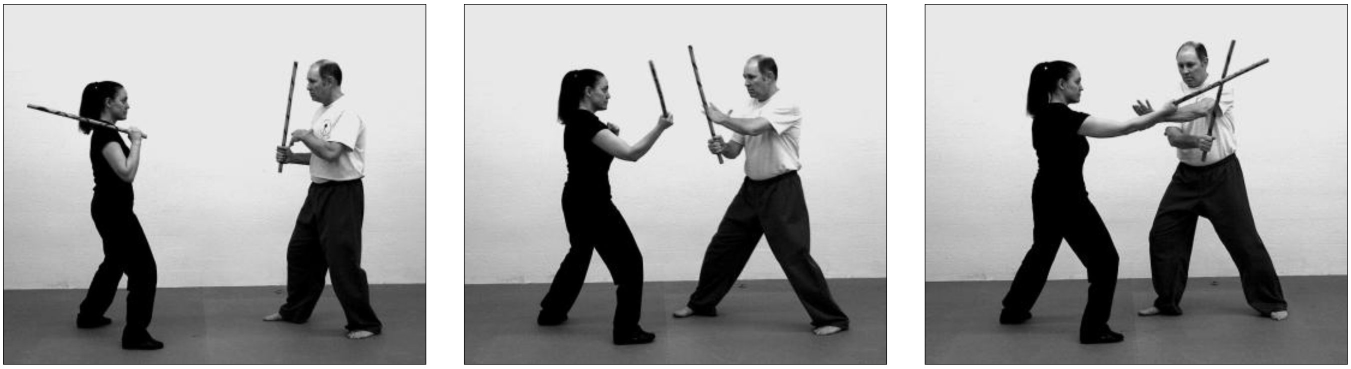


I grab my cane with my left hand. My right hand traps her hand while I counter strike to her ribs.

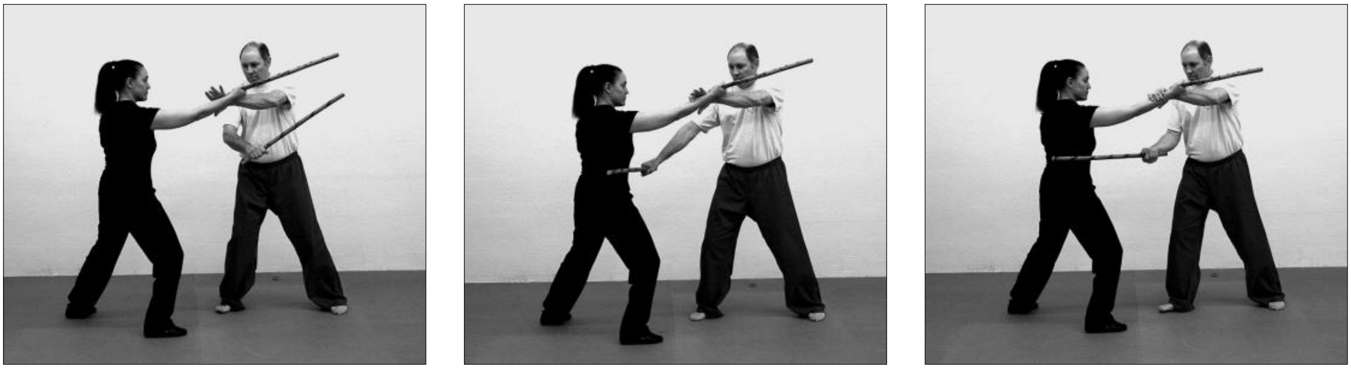


I roll my left hand palm up and bring her elbow to my cane. I push forward and then down to effect the lock.

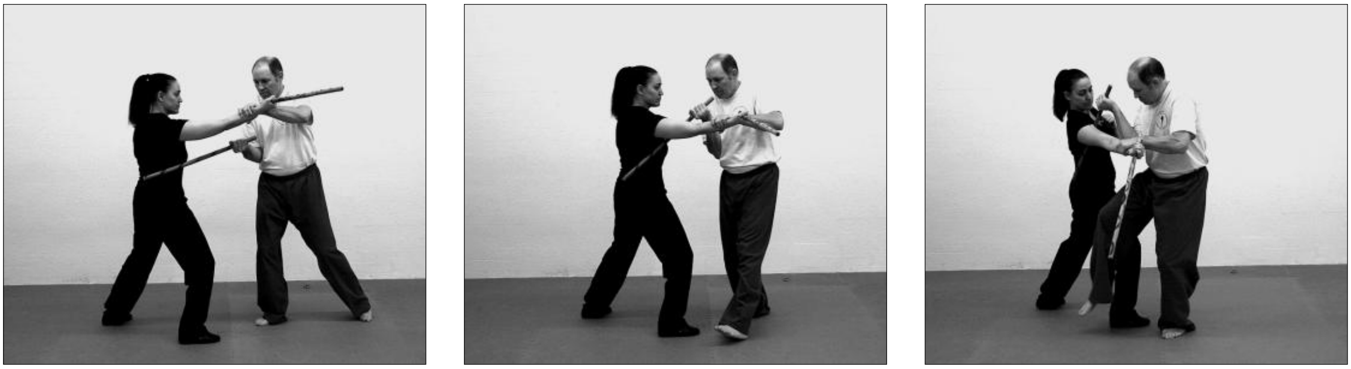
“Ernesto Presas Special” This was a specialty of Remy’s brother, Ernesto.



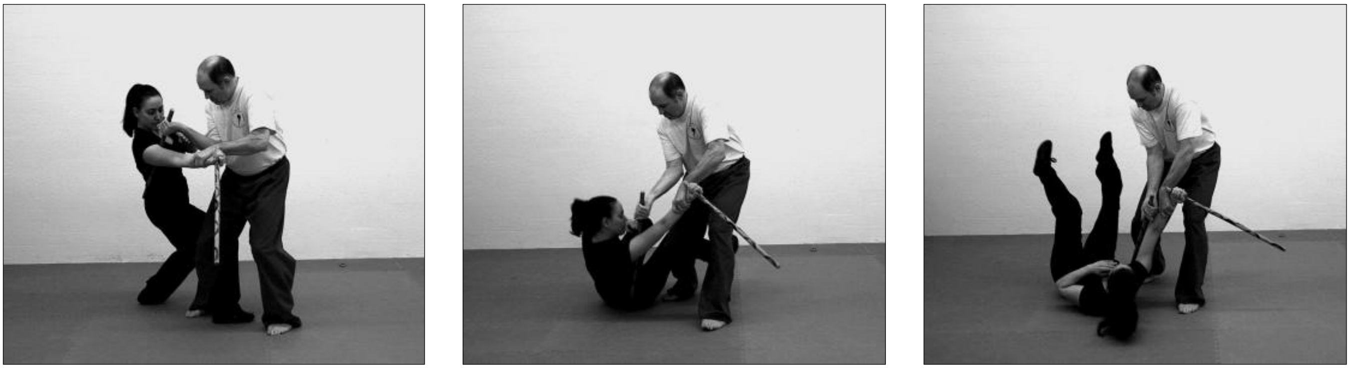
My partner strikes at me with a #1 strike. I block and cross check her wrist.



I counter strike with a number 2 strike to the ribs. I turn my cane hand upward and drop her arm to my cane.

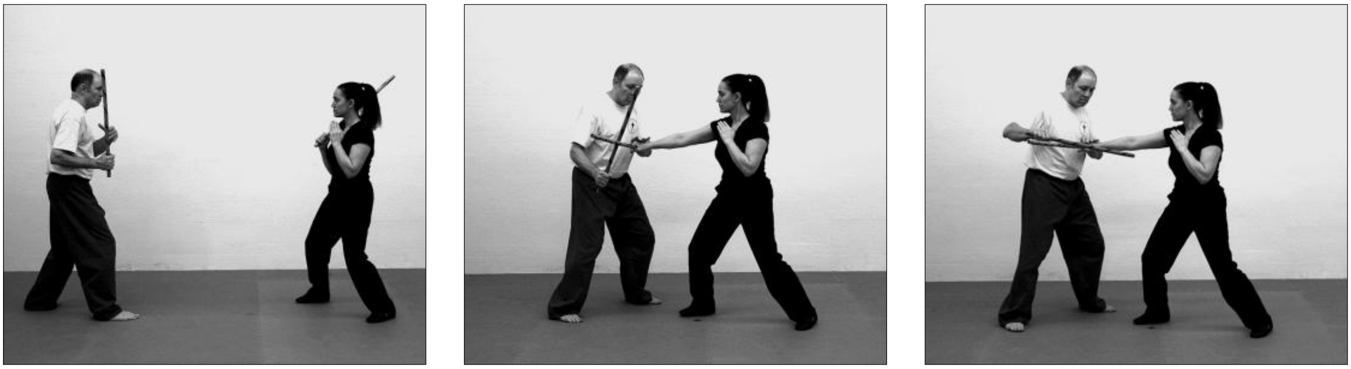


As I apply pressure to her arm I step forward with my left foot.

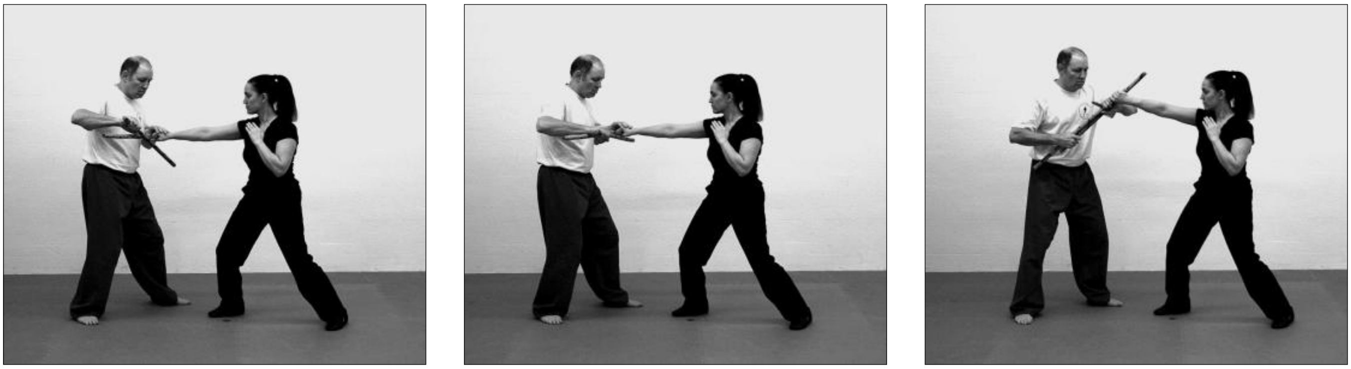


I step behind her leg with my right leg and use the pressure of the cane to add to the takedown.

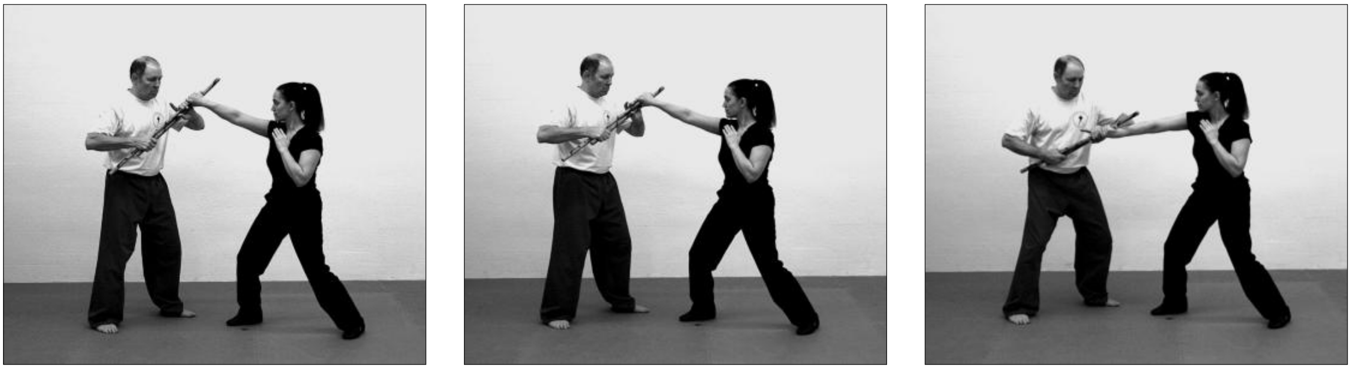
Thumb Lock



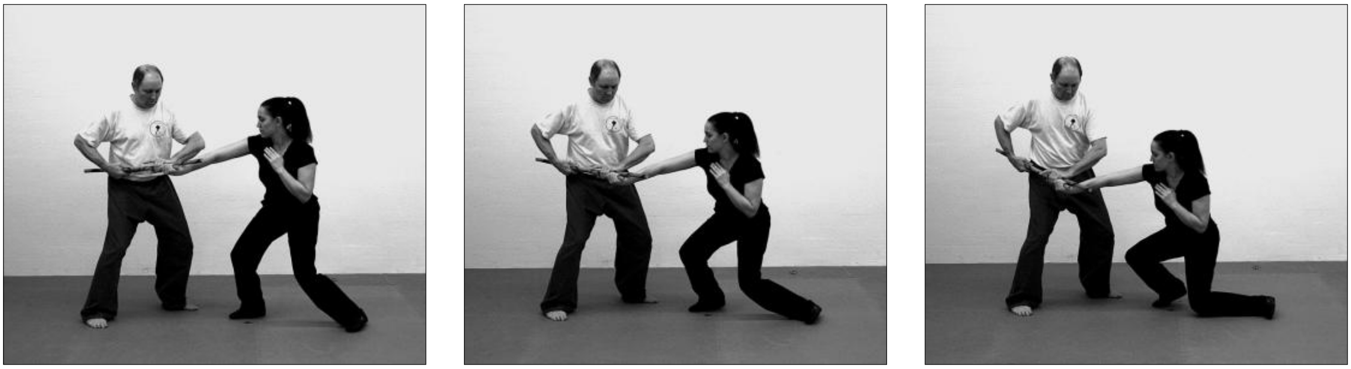
My partner strikes at me with a #4 strike. I block and check her hand. I pivot my cane over her cane and under her wrist.



As my cane goes under her wrist it will rest on her thumb.

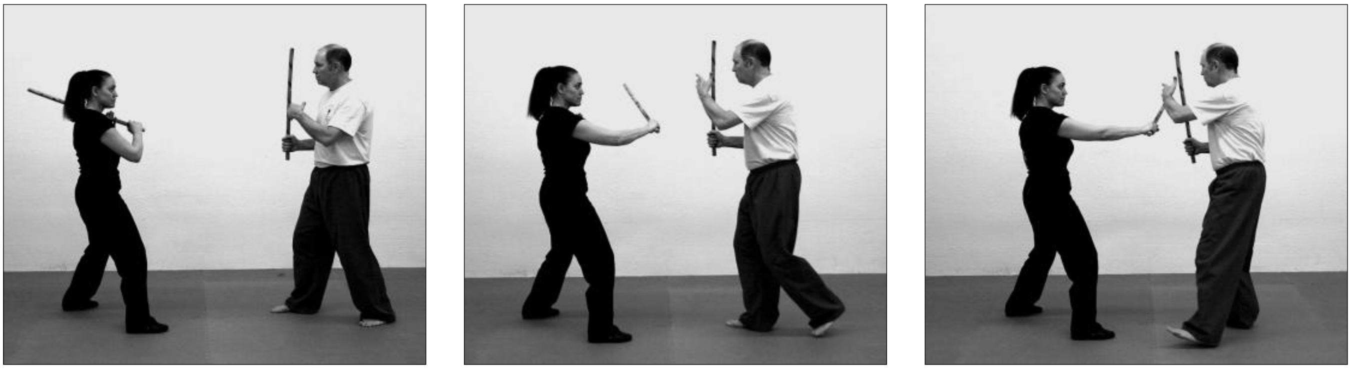


I grab both canes to capture it and raise the tip up and over.

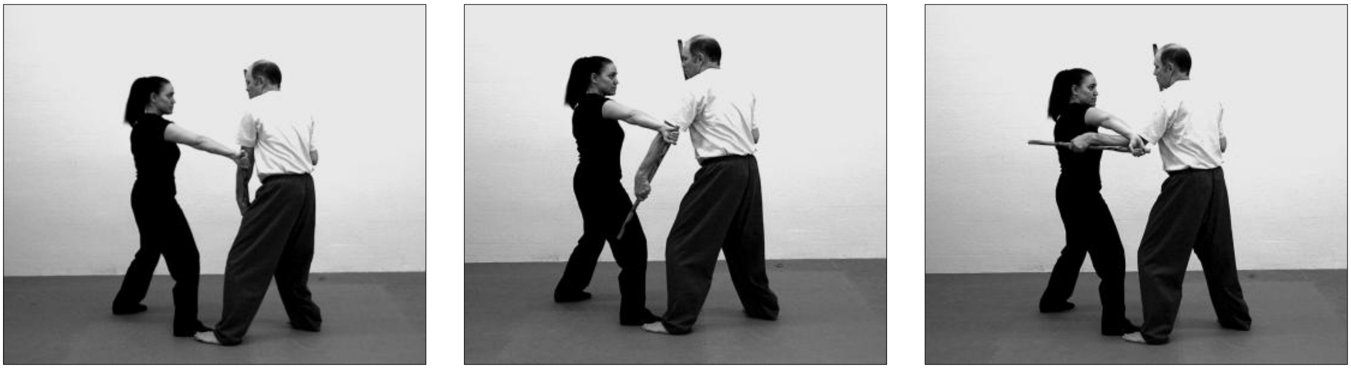


This turns her arm over. I squeeze harder to cause pain and pull her forward to take her down.

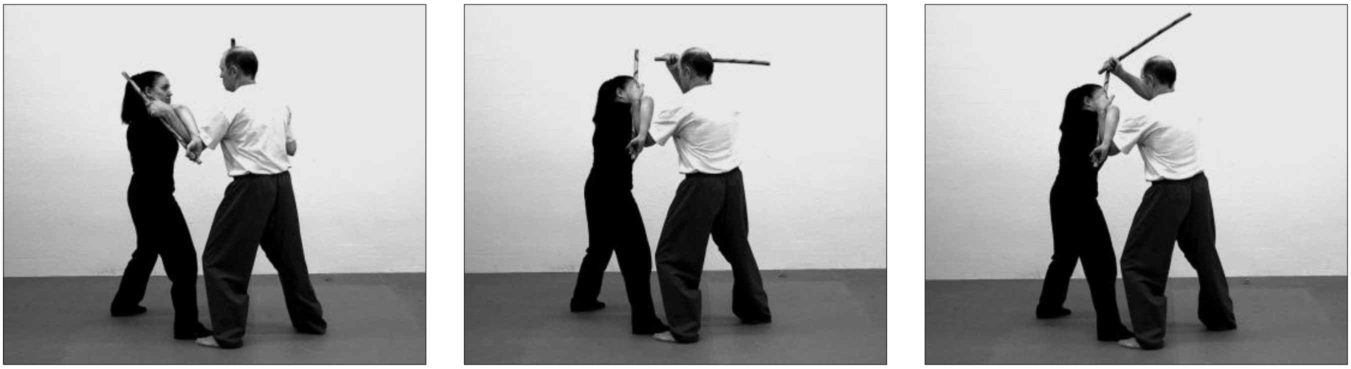
Single Lock



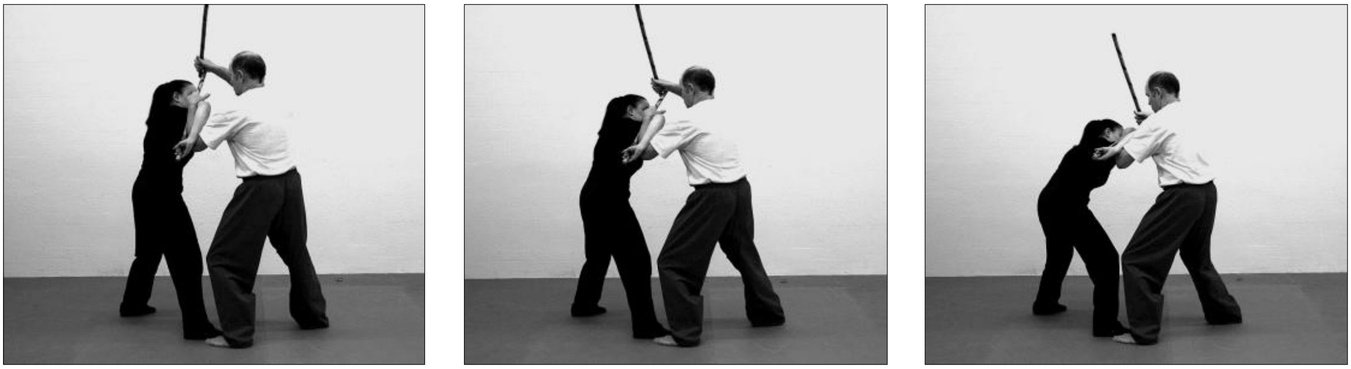
My partner strikes at me with a #2 strike. I angle step forward, block her strike and grab her cane with my free hand.



I swing her cane down to her outside and raise the tip up higher than her shoulder. This will bend her elbow as well.

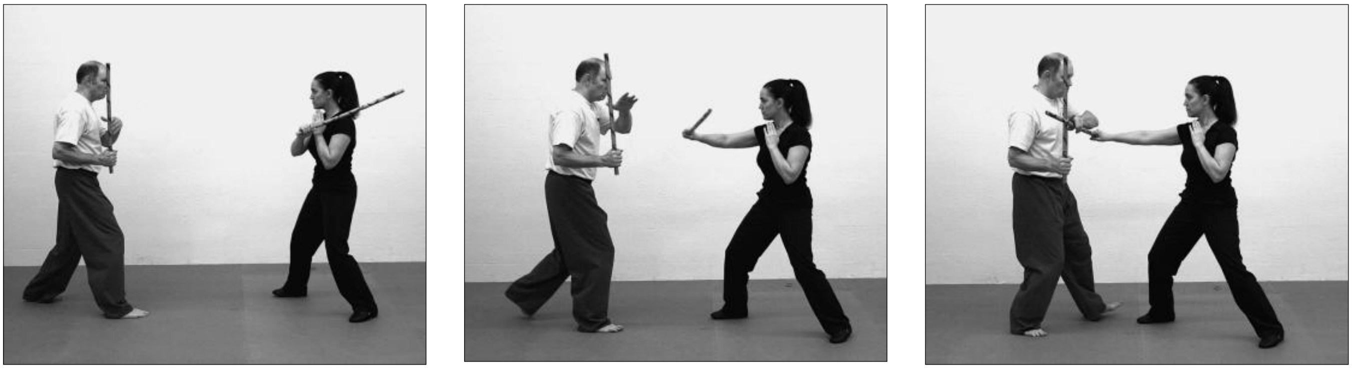


I use the butt of my cane to lock over the tip of her cane.

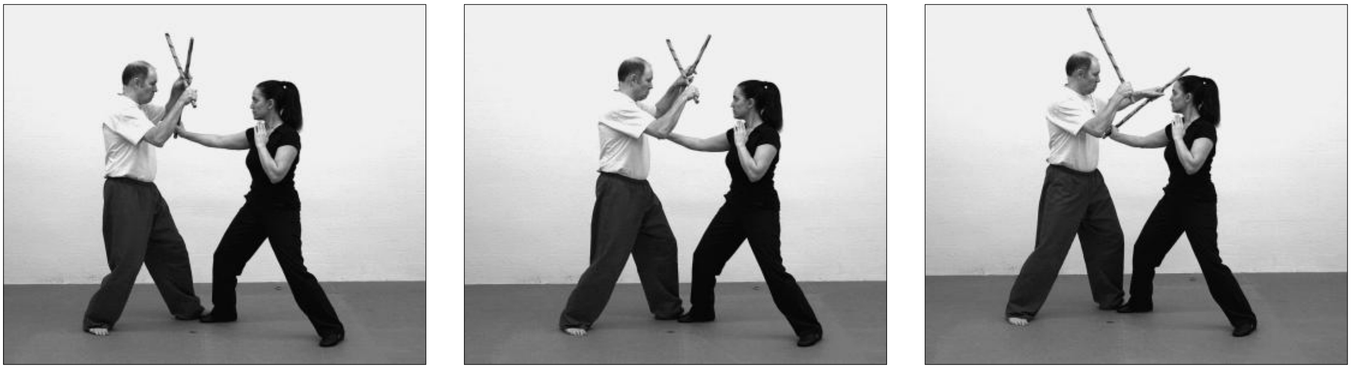


I raise her forearm with my arm while pulling her cane down with my cane. This will take her down.

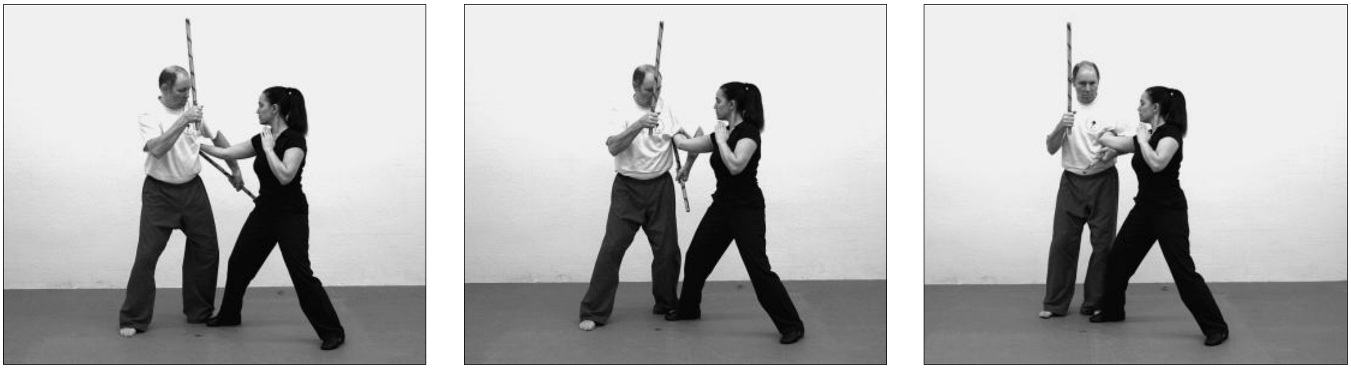
Reverse Single Lock



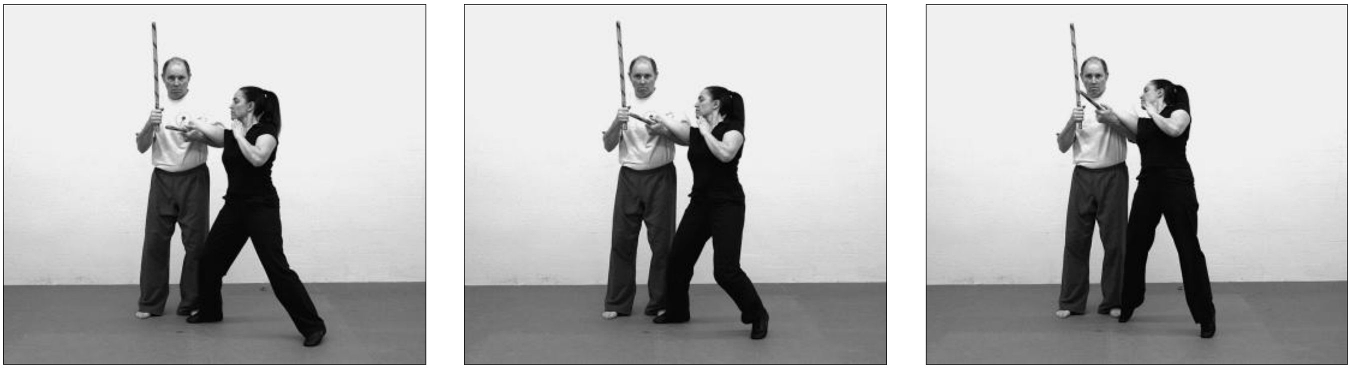
My partner strikes at me with a #2 strike. I block her strike and capture her cane.



I run the tip of her cane up and behind the back of her arm. I run my forearm along the bend of her elbow.

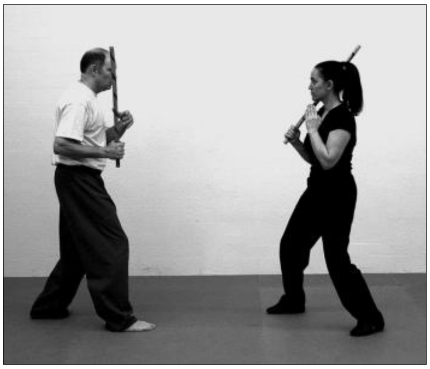


I rear circle step with my right foot in order to put me out of her striking range. I begin to lift her elbow up.

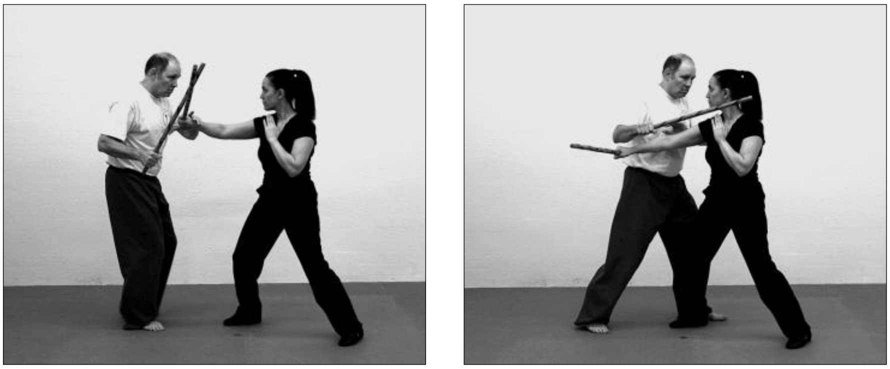


I drop my shoulder down to put an up-down pressure on her arm to create a two-way action to increase the pain.

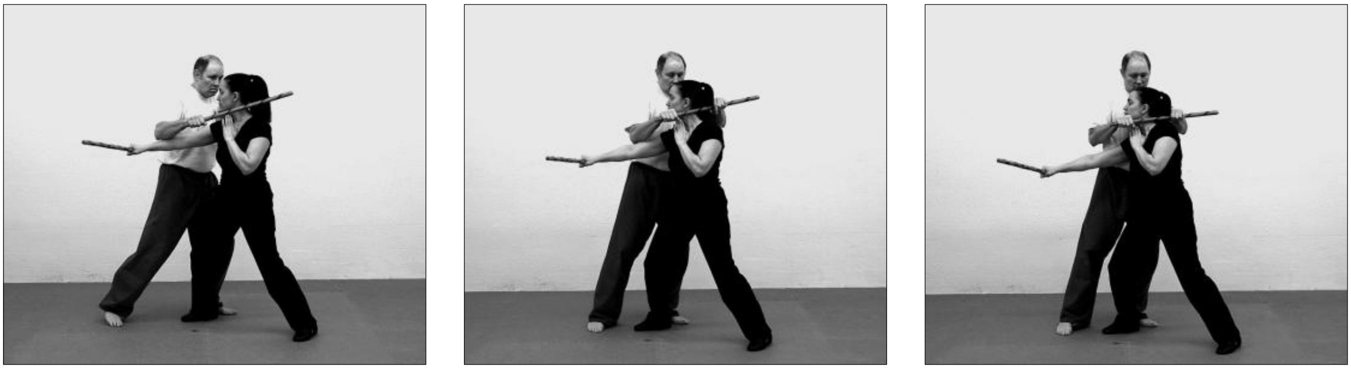
Side Neck Lock



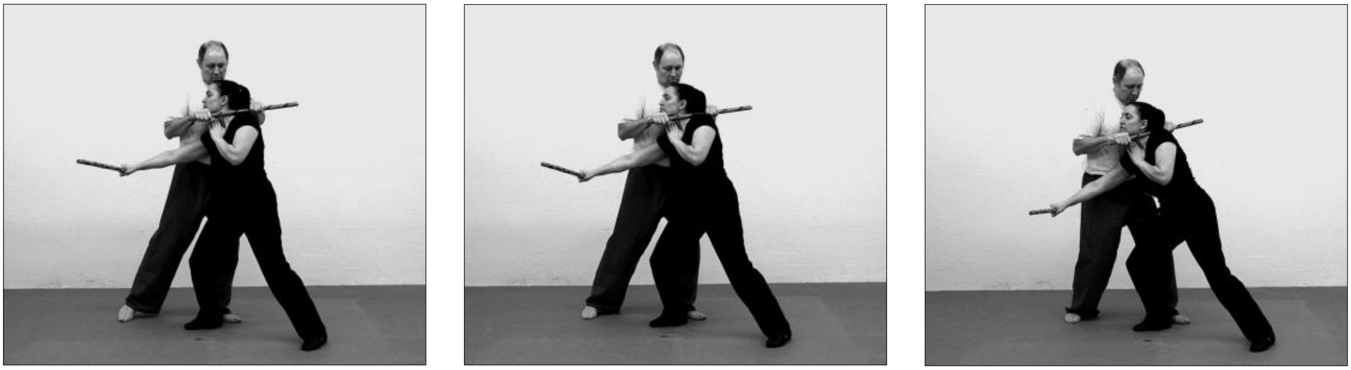
My partner strikes at me with a #2 strike.



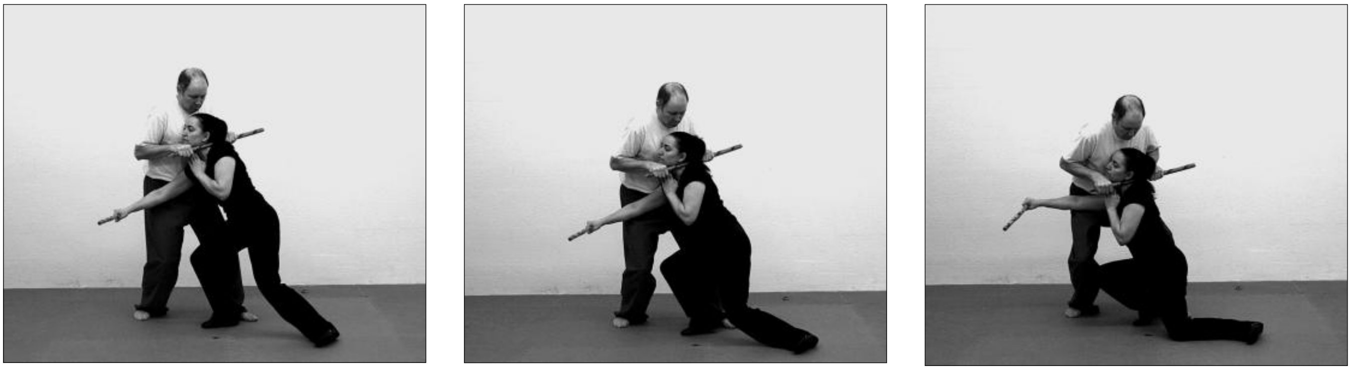
I angle step forward, block her strike and thrust my cane past her neck.



I grab the other end of my cane with my free hand.

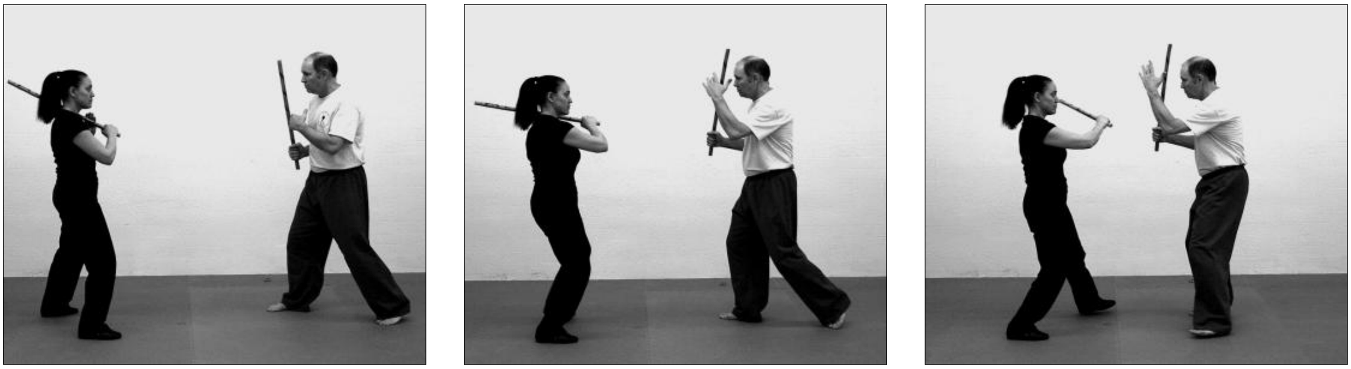


I cinch her neck in tight to my chest.

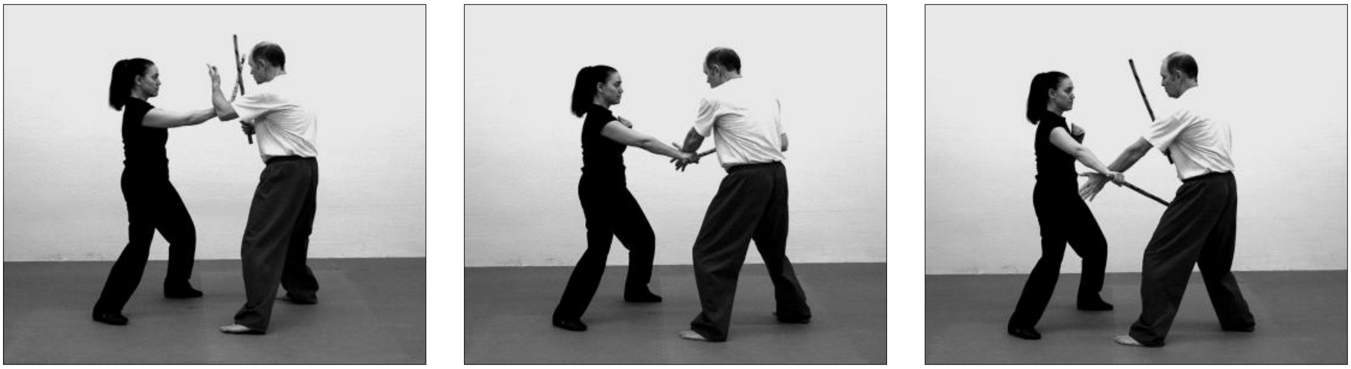


I drop my knees and roll my body forward for the takedown.

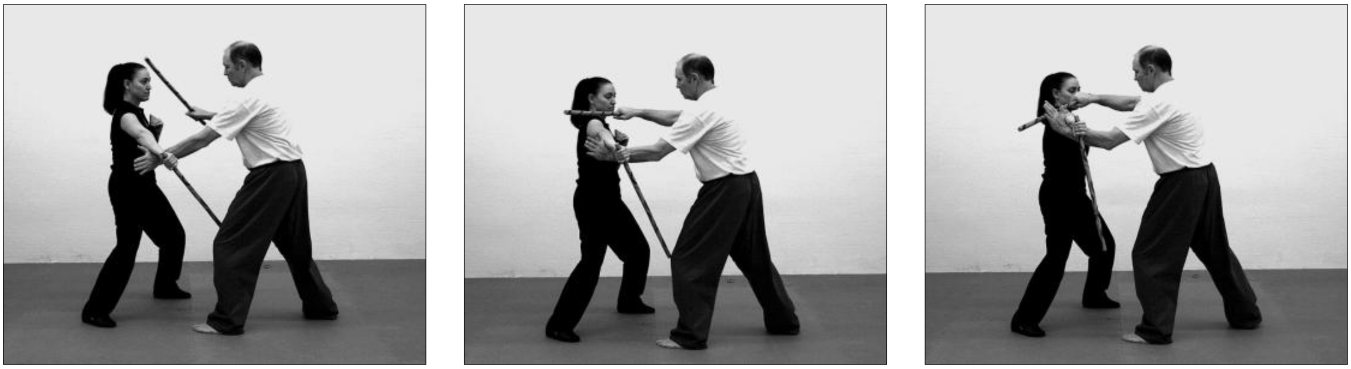
The Compress Elbow



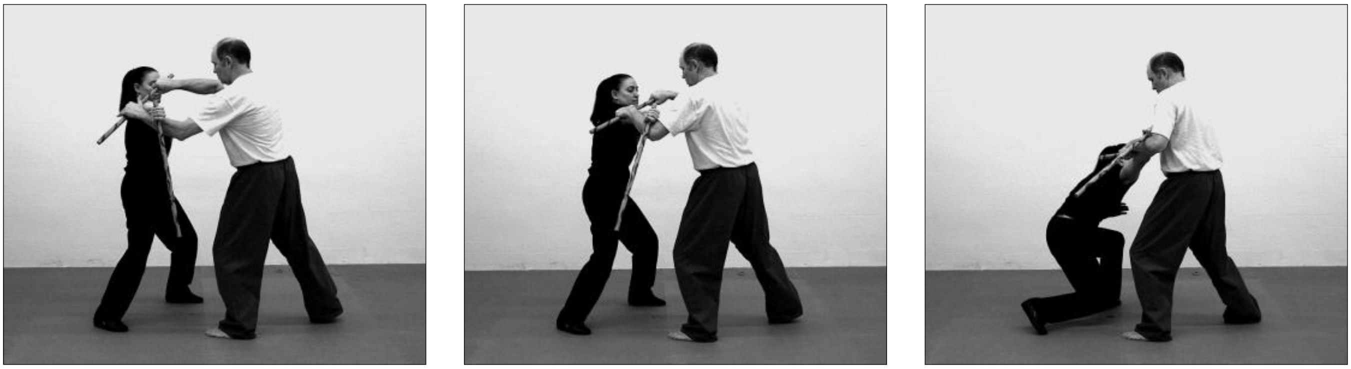
My partner strikes at me with a strike #2. I angle step forward and block.



I use my cane and free hand to pass her strike to my left.

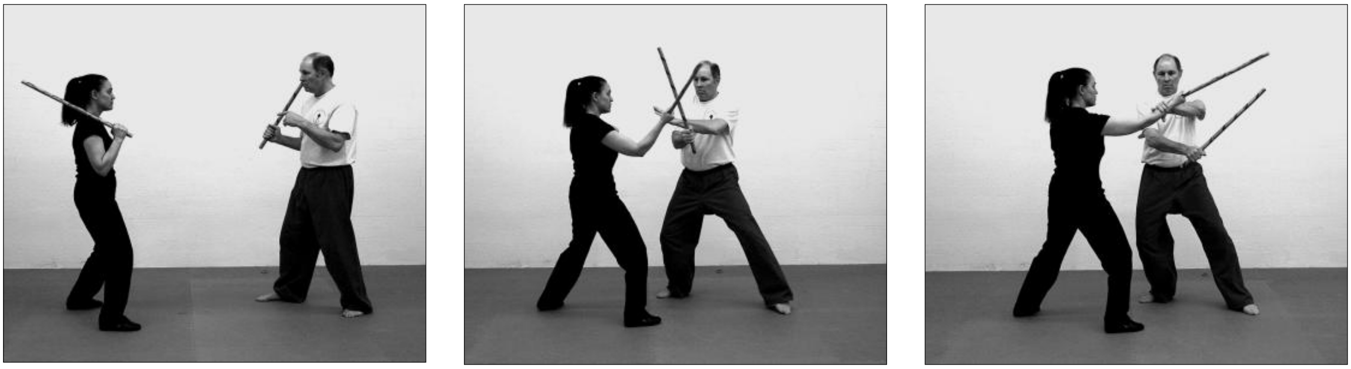


While I pass her arm to my left I insert my cane over the top of her elbow.

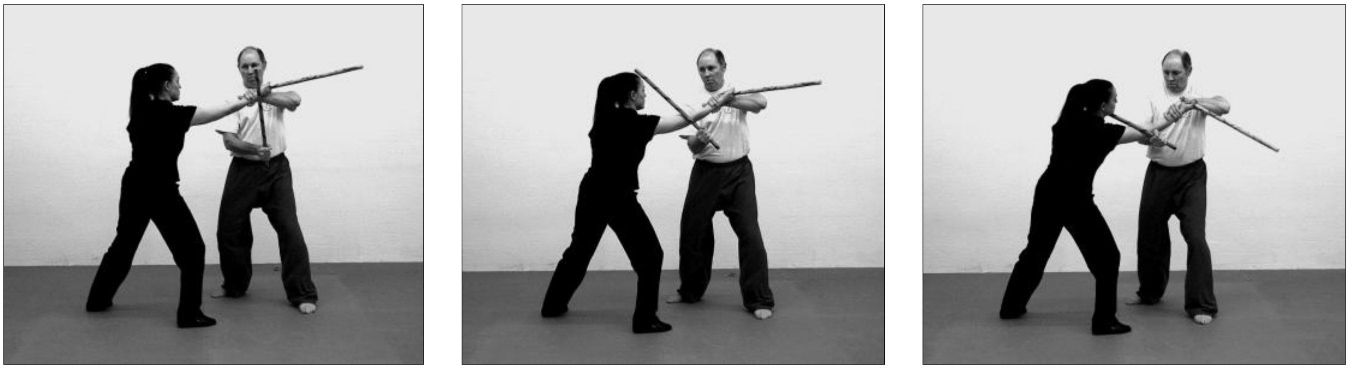


Once the cane is over the top of her elbow, I grab it with my other hand and pull her towards me to secure the lock.

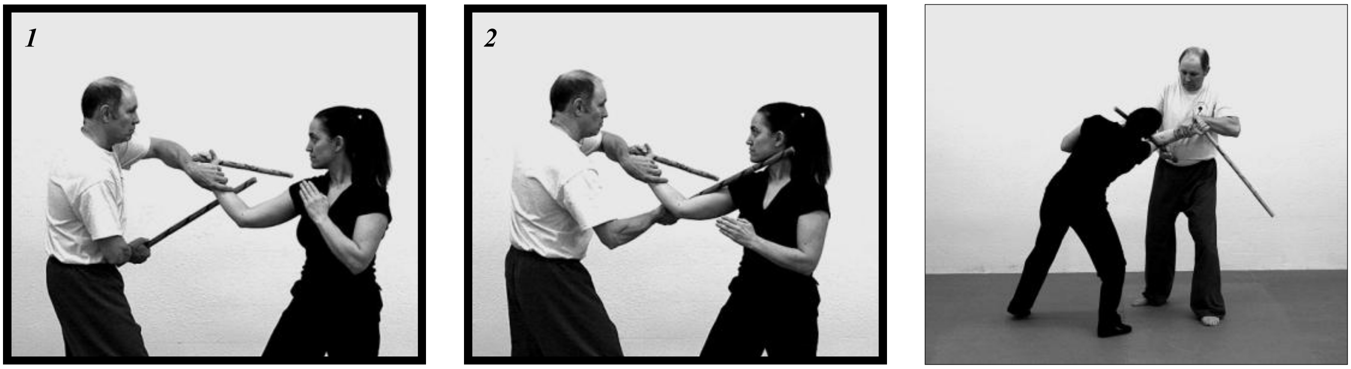
The Neck Lock /Throw



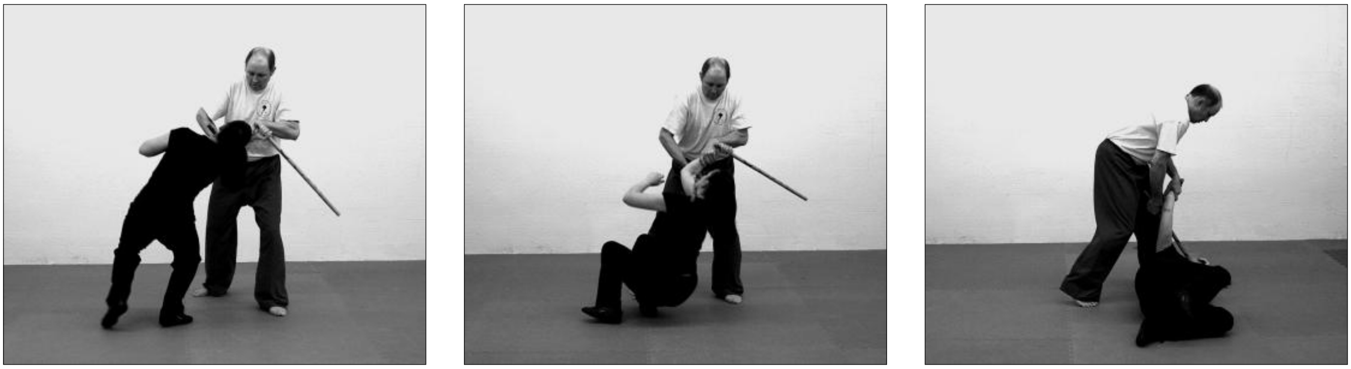
My partner strikes at me with a #1 strike. I cut through and capture her wrist.



I insert the tip of my cane over the bend of her elbow and under her chin. See enlarged photos below.

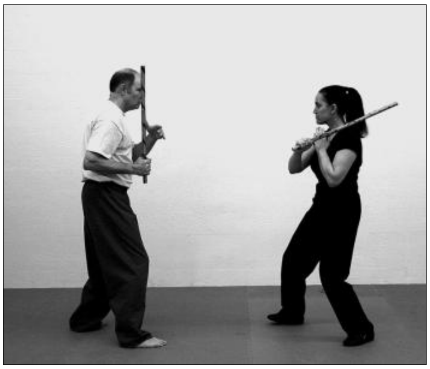
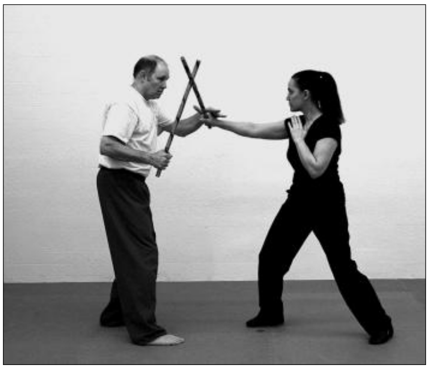
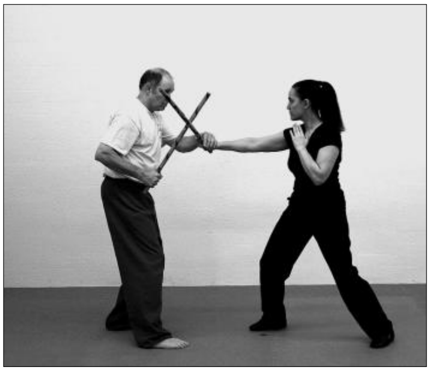


I insert my cane over her arm and under her chin (1 & 2). I pull down on her cane arm while pulling back with my cane.

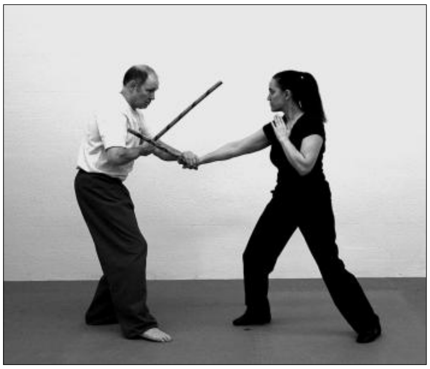
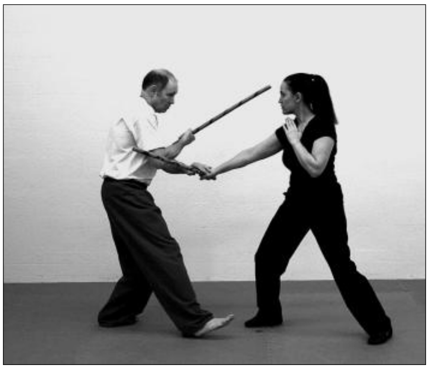
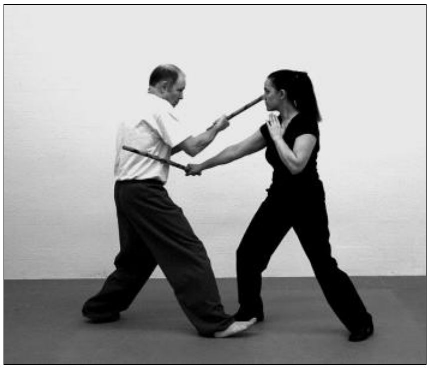


I rotate to create a takedown.

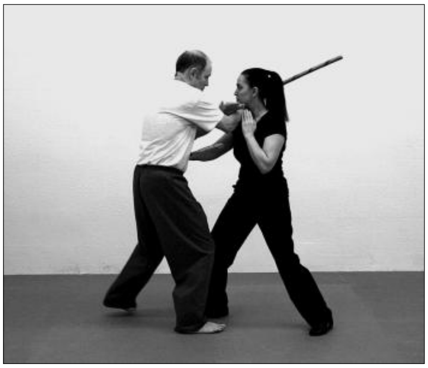
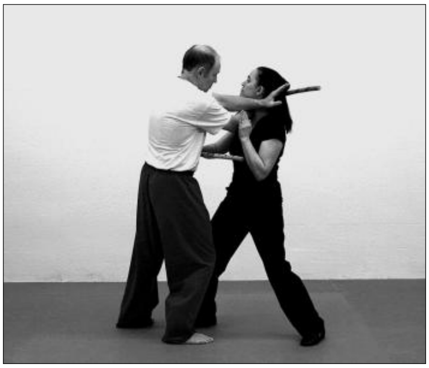
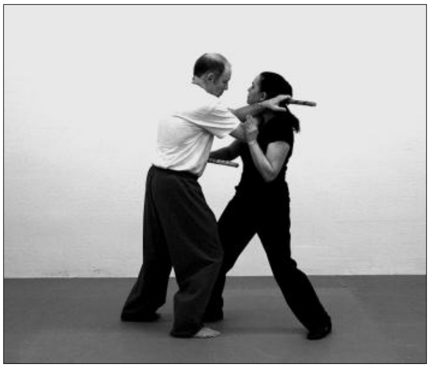
Cross Choke (front)

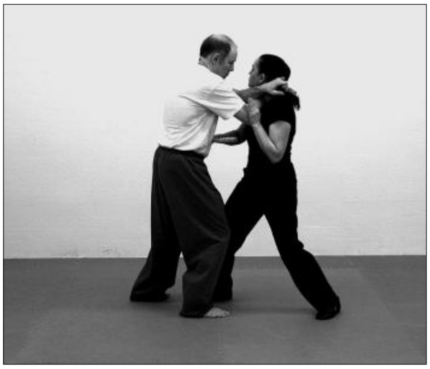
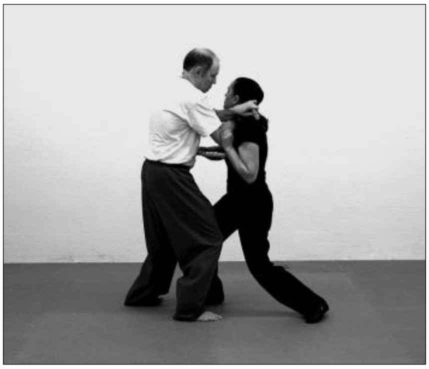
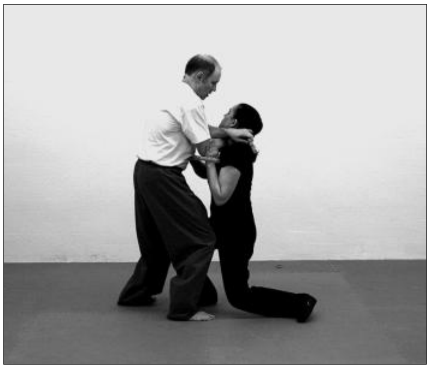
My partner strikes at me with a #2 strike. I angle step forward, block her strike and capture her cane.

I draw her cane down and step forward to strike her neck with the edge of my forearm.

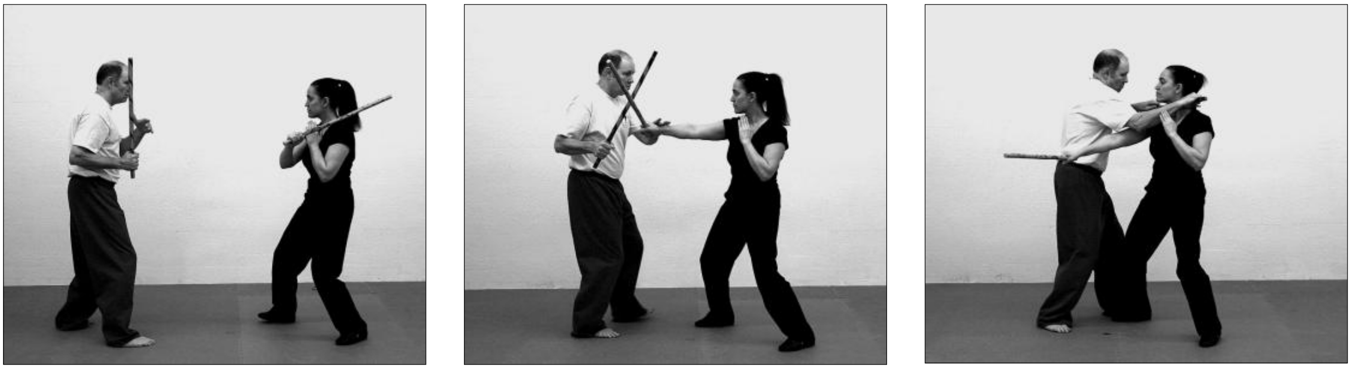




Upon impact I loop my cane behind her neck and grab the end of it with my free hand.

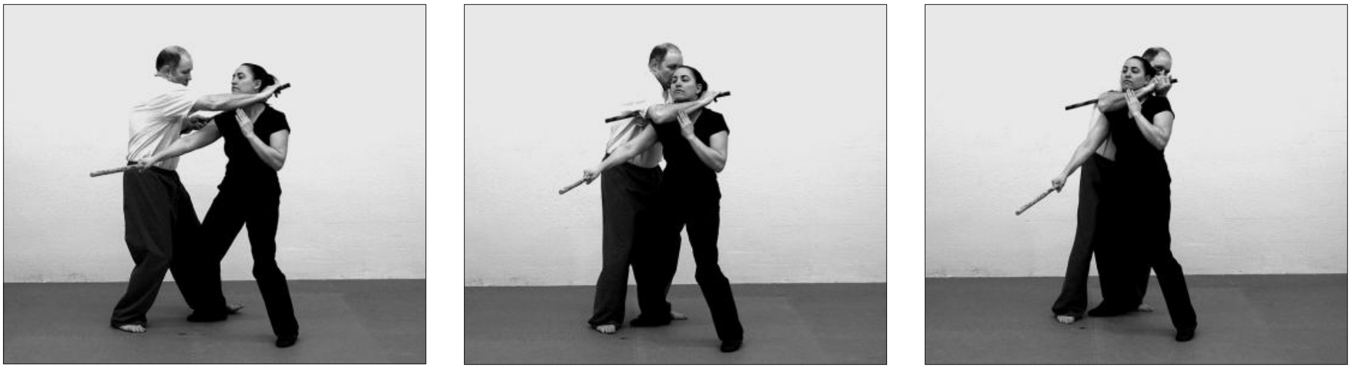




I raise both my elbows to create a choke and pull her in and down to increase pressure on the back of her neck.

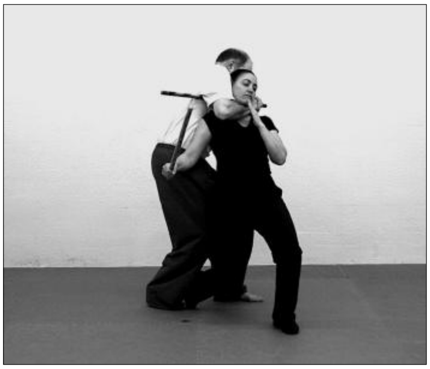
Rear Choke

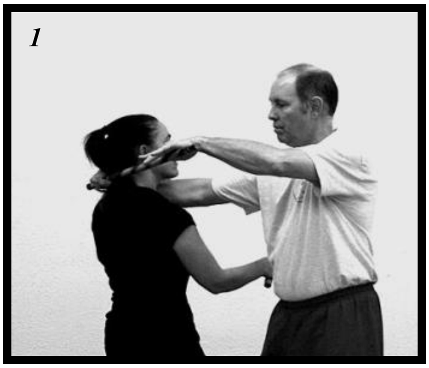


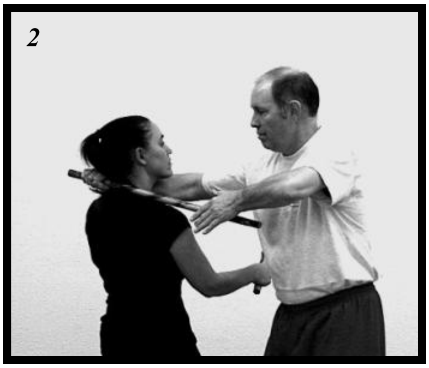
I begin this lock in the same manner as I do the Figure Four Neck Lock (preceding pages).



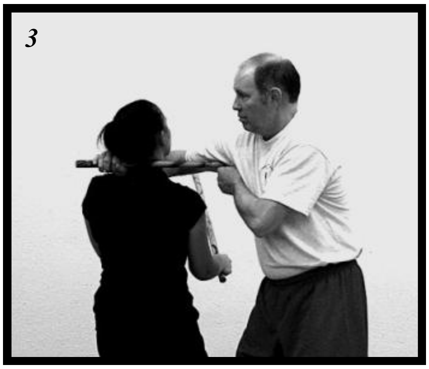
I use my free hand to bring the end of my cane under my right armpit. I then step behind her to cinch in the choke.




1


2

I buckle her knee to off balance her. See enlarged pictures. Using my free hand to put the tip of my cane under my arm (1 & 2).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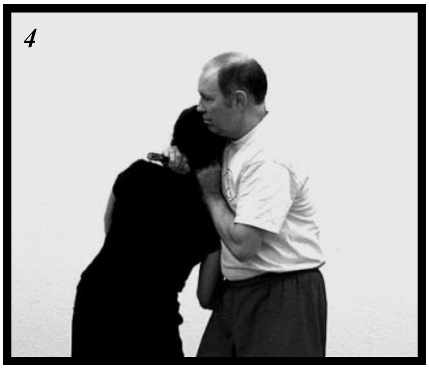
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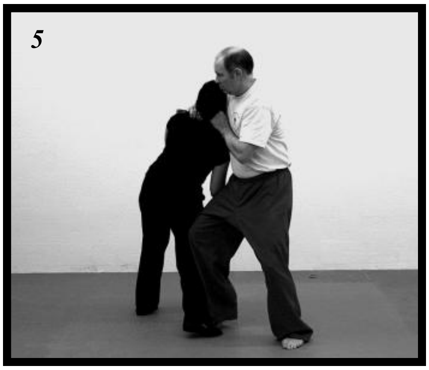
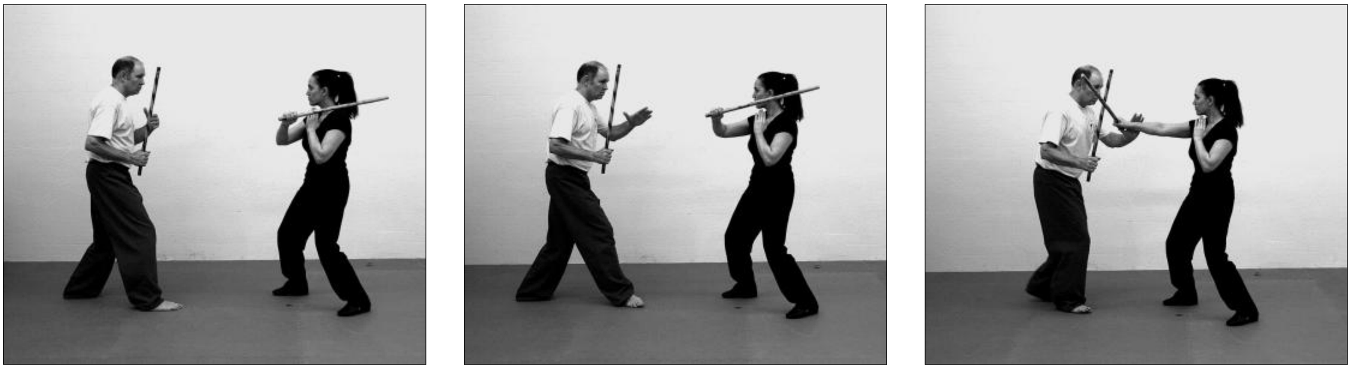

5

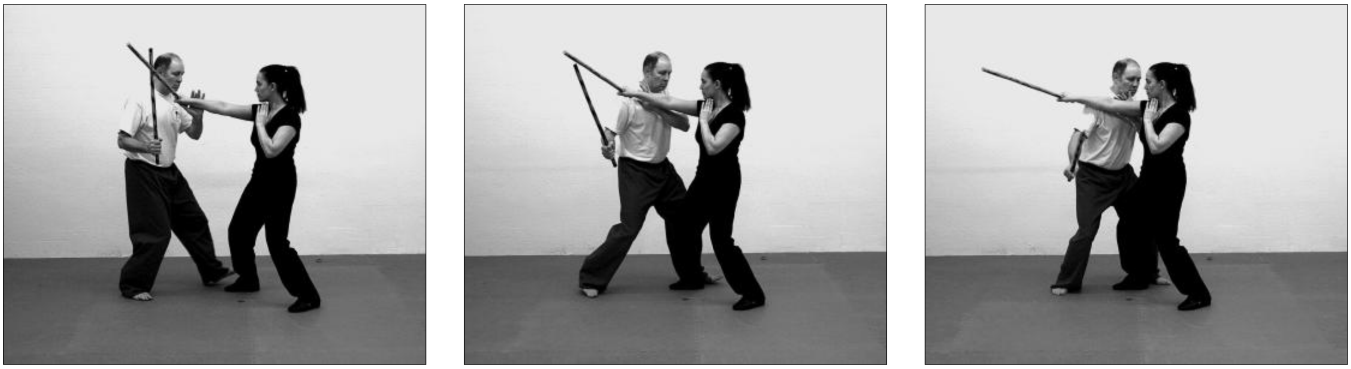
Cinching in the choke (3 & 4).

Buckling her knee to off balance her (5).

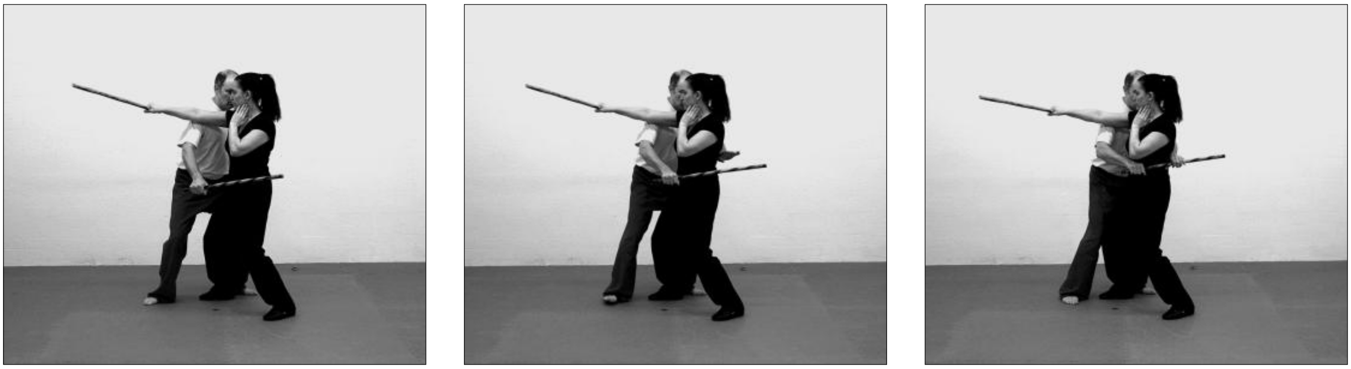
Rib Lock



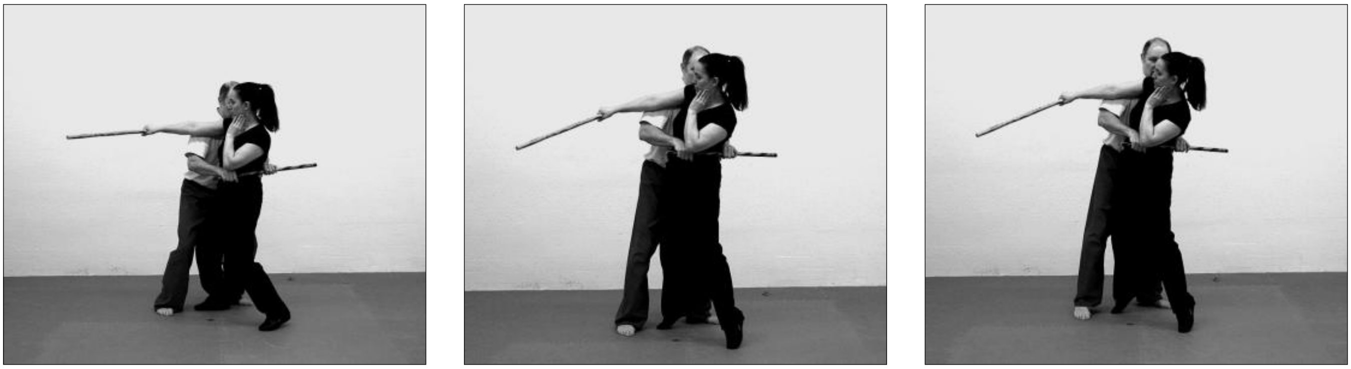
My partner strikes at me with a #2 strike. I angle step forward, block and check her strike.



I bring my cane around her to her floating ribs.



I grab the end of my cane with my free hand and cinch the cane snugly into her floating ribs.



Once my cane is in as far as it can go I lift it up under her ribs to increase the pain.

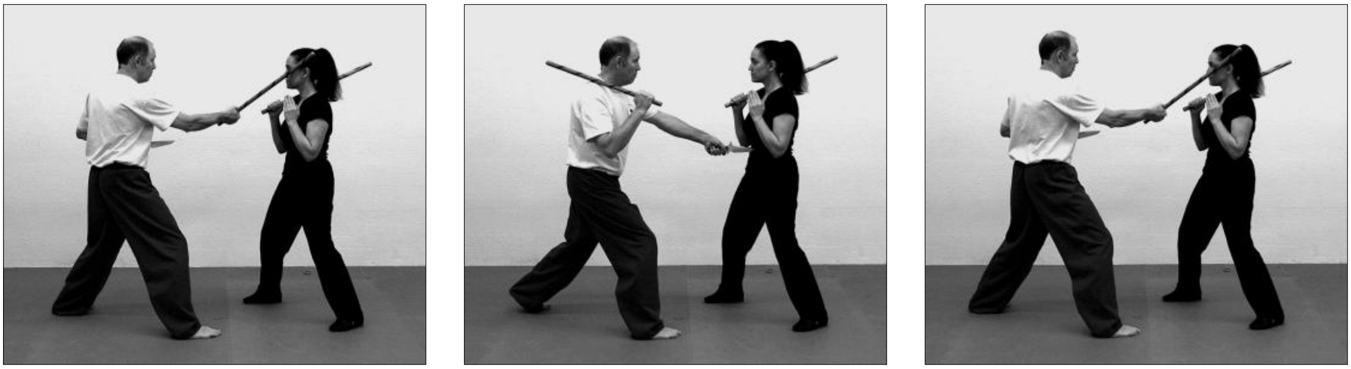
Level 8 – Advanced Cane – Red Belt

Single sinawali
Double sinawali (high line and standard)
Reverse sinawali
Redonda X pattern
Cane locking:

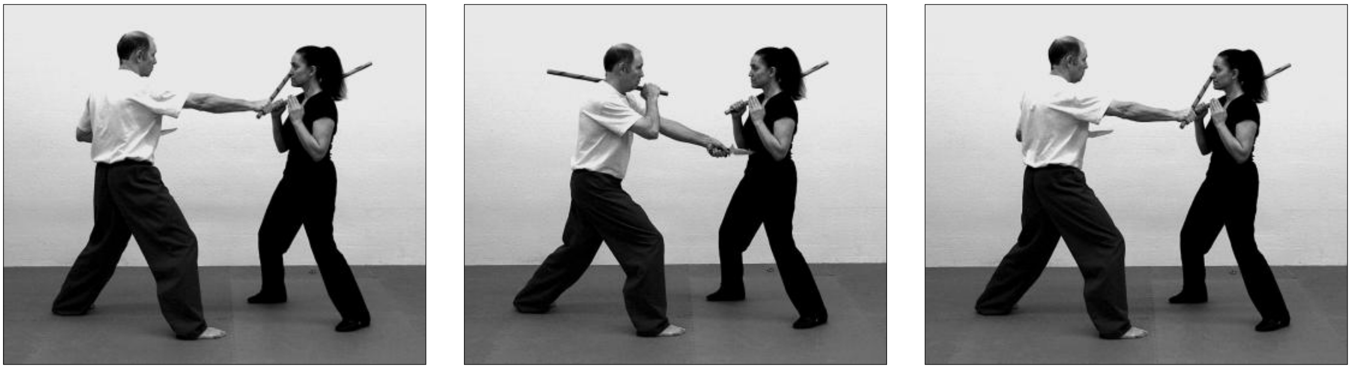
- Remy Presas special
- Ernesto Presas special
- Compress elbow
- Thumb lock
- Single lock
- Reverse single lock
- Side of neck lock
- Neck lock/throw (throat)
- Cross choke (front
- Rear choke
- Rib lock

Senior Red Belt

At this point we expand on the double cane actions and introduce the **cane and dagger (baston y daga).** This training is a precursor to the **espada y daga (sword and dagger)**. What is so important about this training is that you have two weapons, both which are intrinsically different from each other. The cane is an impact weapon. You use it to break things. The dagger is a "matter separator." You use it to cut or stab things. How you use each one is different. Speed and power is paramount to an impact weapon. Second to that is correct targeting. You want to hit something that will break upon impact. You want to hit a bony area. A blade is totally different. Speed is not the deciding factor in its effectiveness. Contact and motion are. For a blade or impact weapon to be effective it needs to be in contact with something. The impact weapon needs to land with shattering force. A blade needs to make contact and then maintain contact as you continue to slash or insert. The tricky part of this level is to train your cane hand to use that weapon one way and your dagger hand another way. The first set of drills I teach using the baston y daga is what I call **Repetition**. You execute a particular number cane strike, then a cut or stab with the daga, and follow it up with the same numbered cane strike.

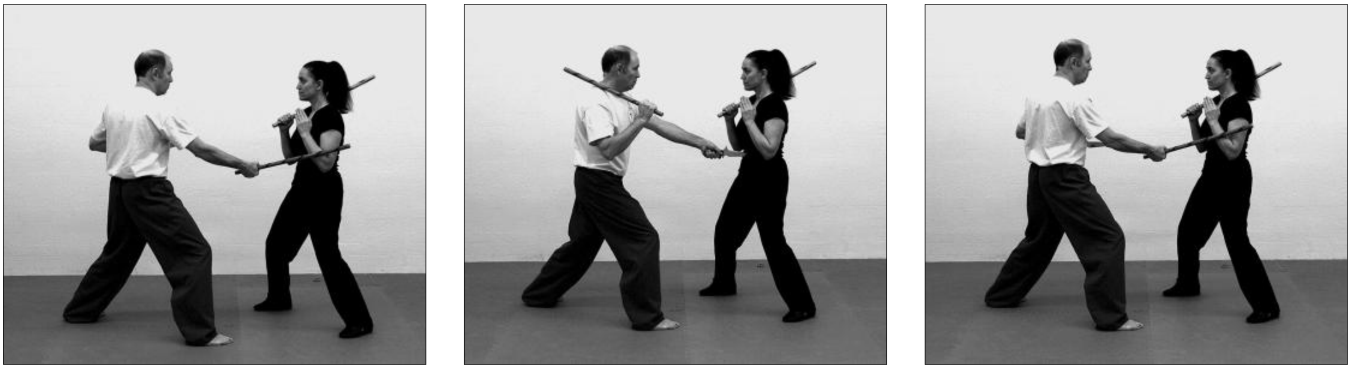


Repetition - Strike number 1, knife stab, strike number 1.

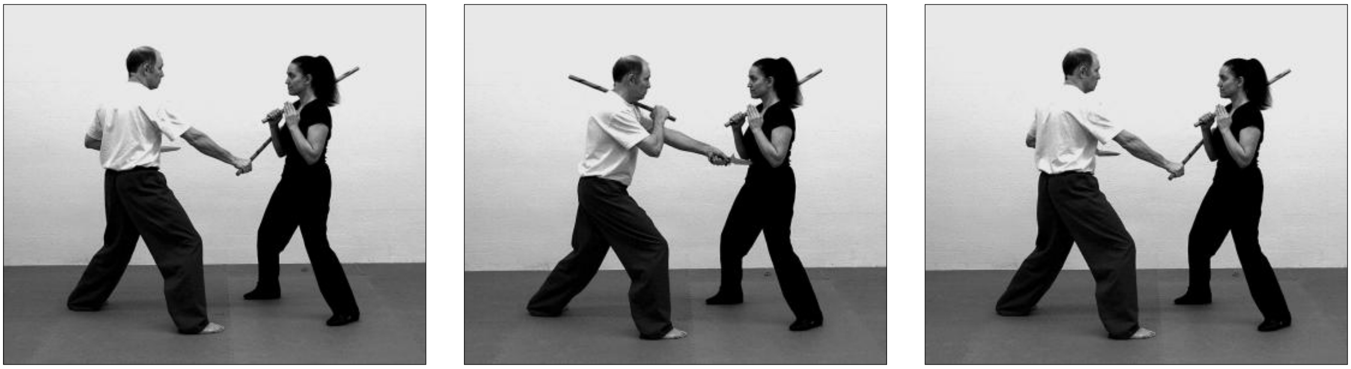


Repetition - Strike number 2, knife stab, strike number 2.

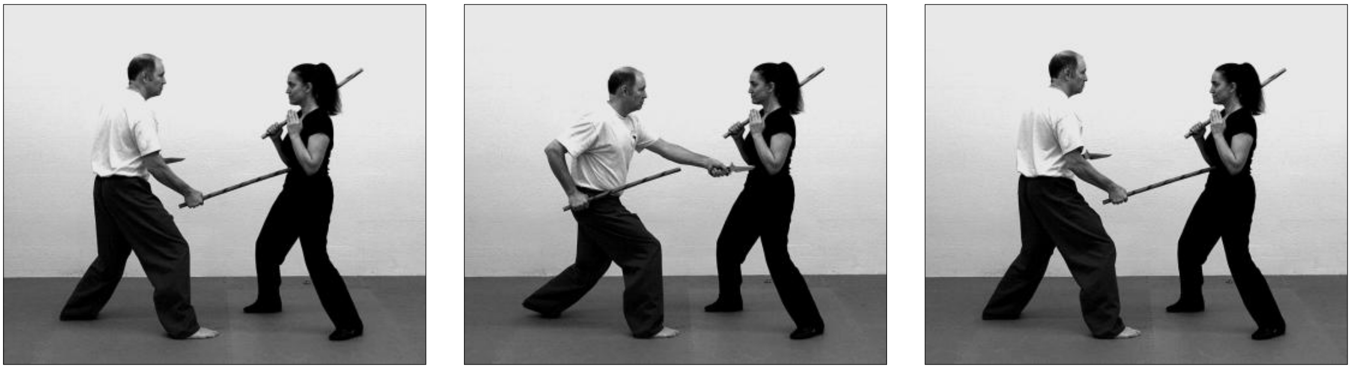
Espada y daga Repetition continued.



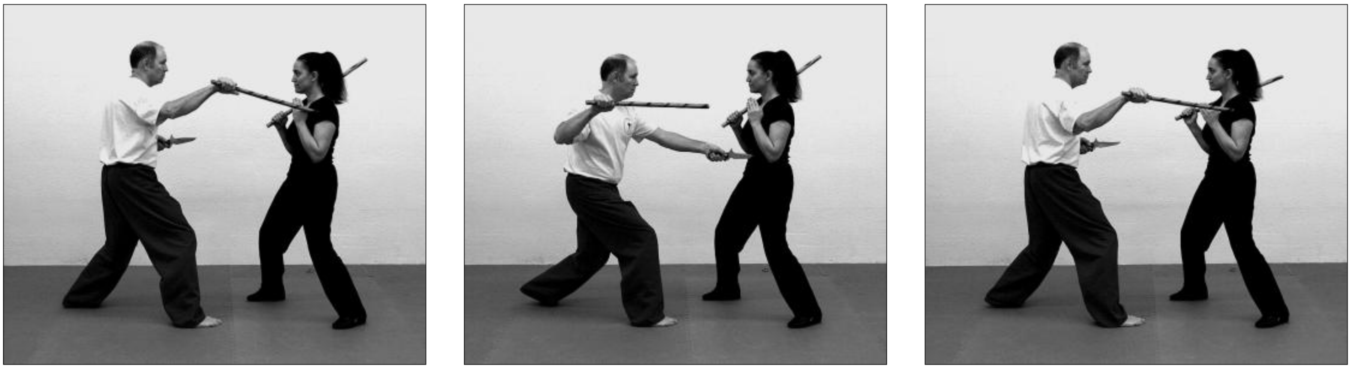
Repetition - Strike number 3, knife stab, strike number 3.



Repetition - Strike number 4, knife stab, strike number 4.

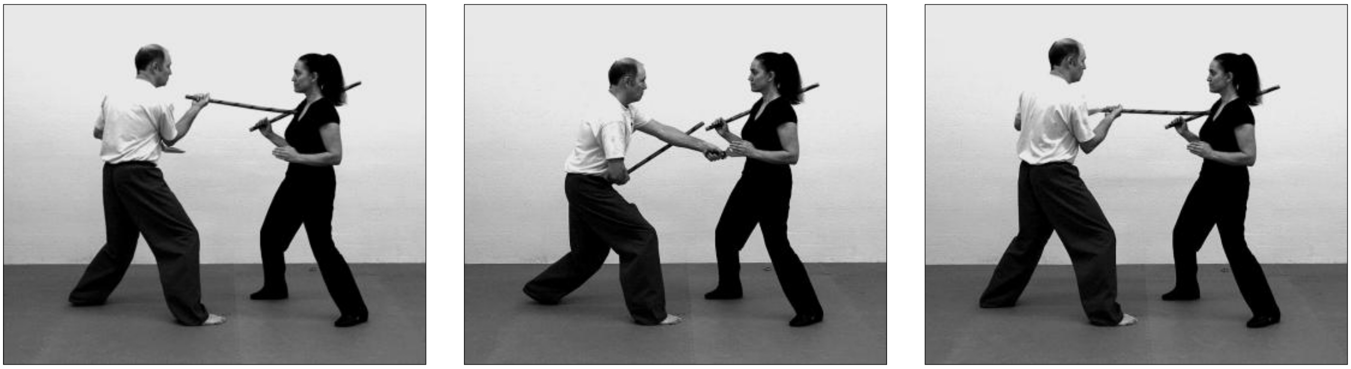


Repetition - Strike number 5, knife stab, strike number 5.

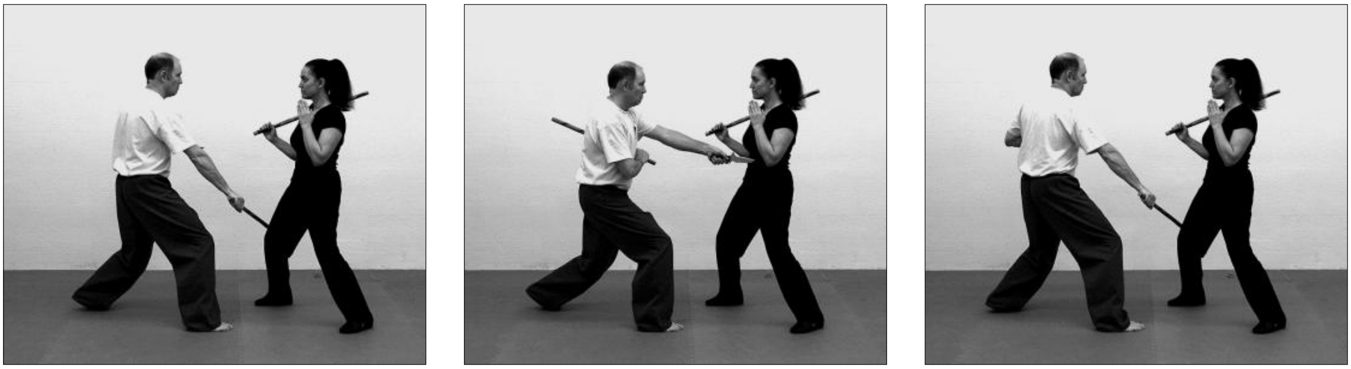


Repetition - Strike number 6, knife stab, strike number 6.

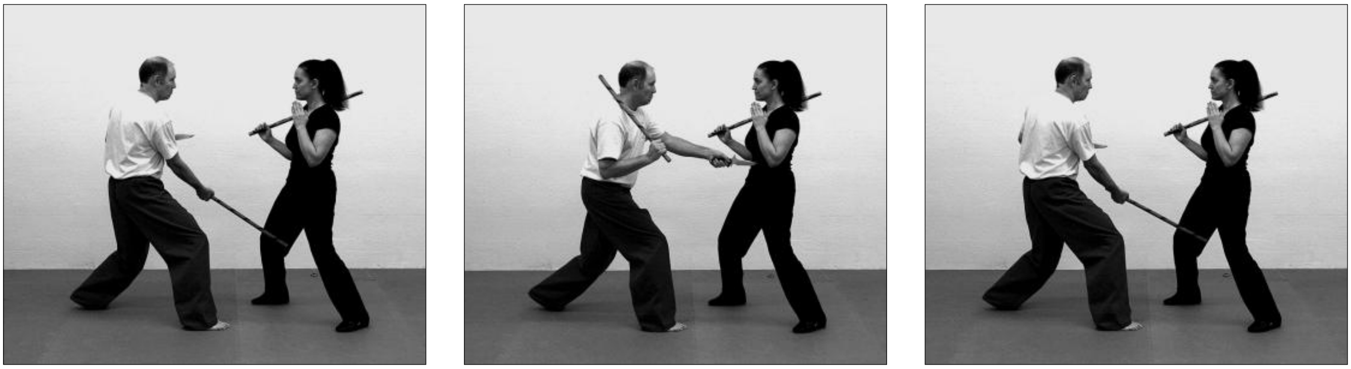
Espada y daga Repetition continued.



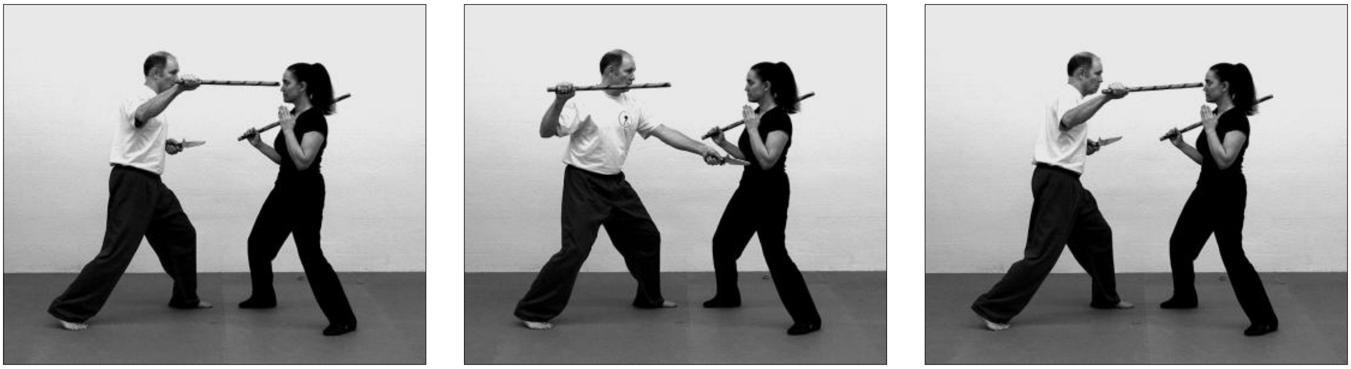
Repetition - Strike number 7, knife stab, strike number 7.



Repetition - Strike number 8, knife stab, strike number 8.

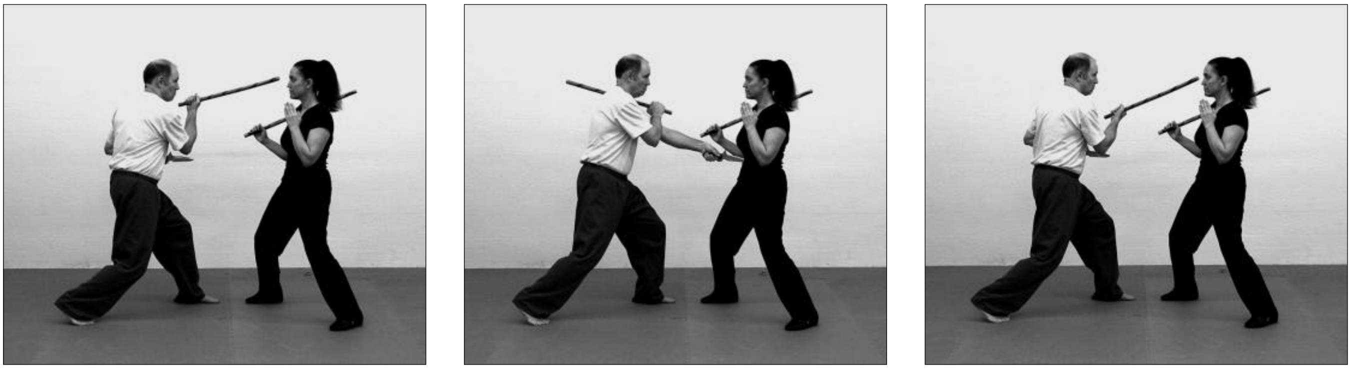


Repetition - Strike number 9, knife stab, strike number 9.

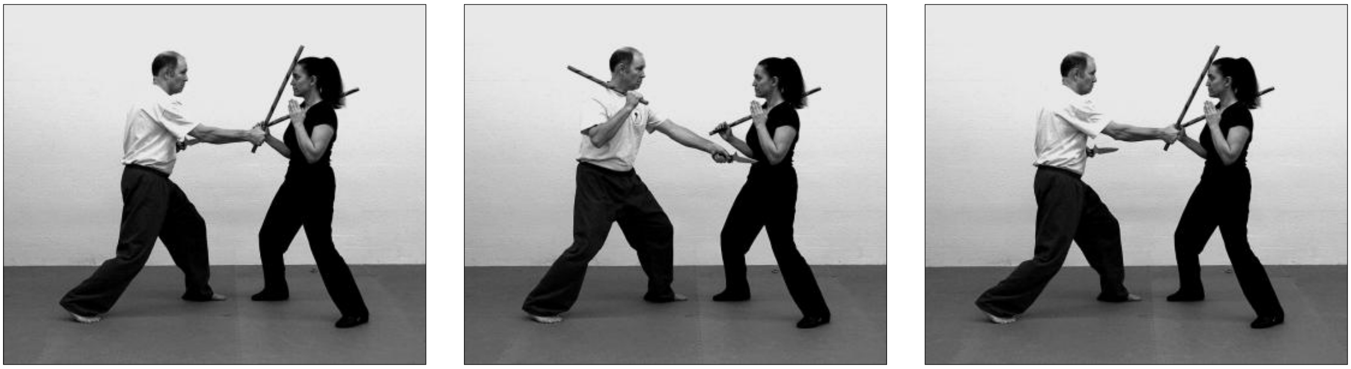


Repetition - Strike number 10, knife stab, strike number 10.

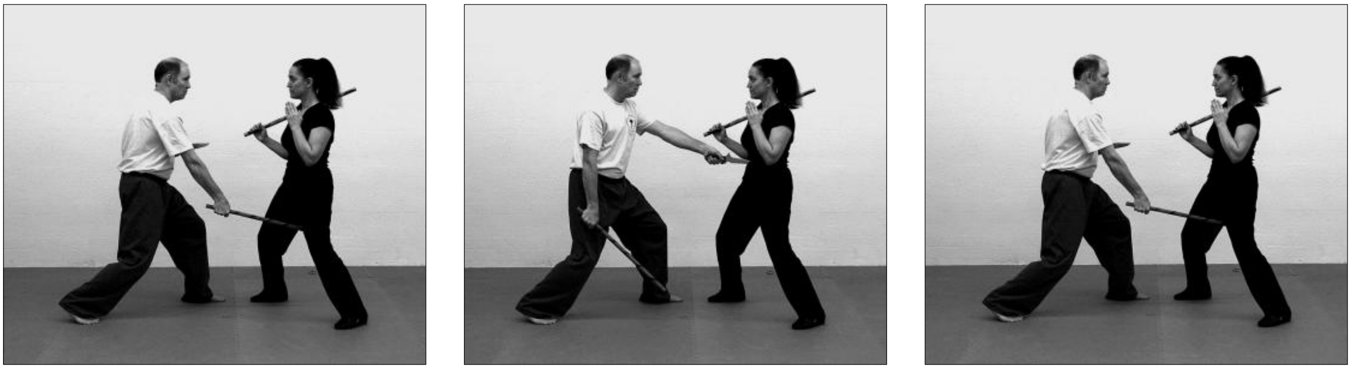
Espada y daga Repetition continued.



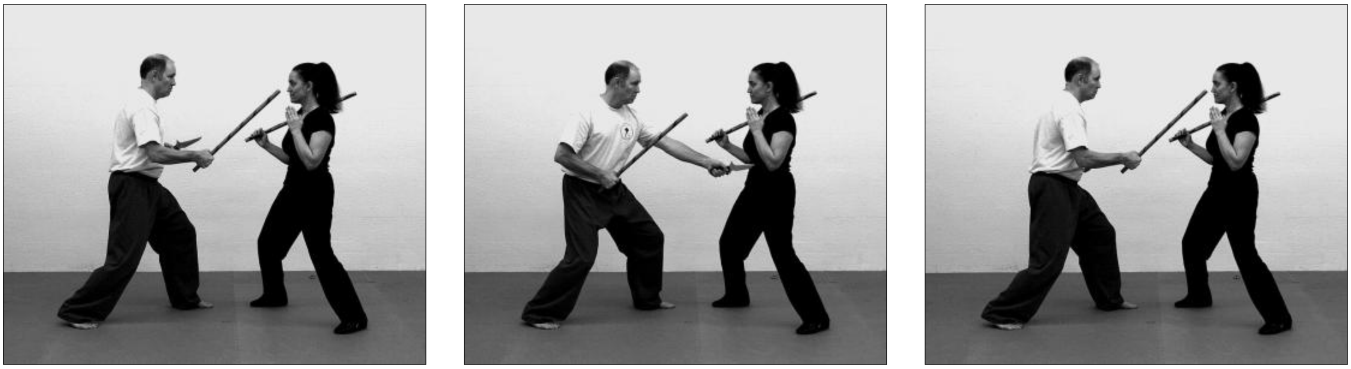
Repetition - Strike number 11, knife stab, strike number 11.



Repetition - Strike number 12, knife stab, strike number 12.

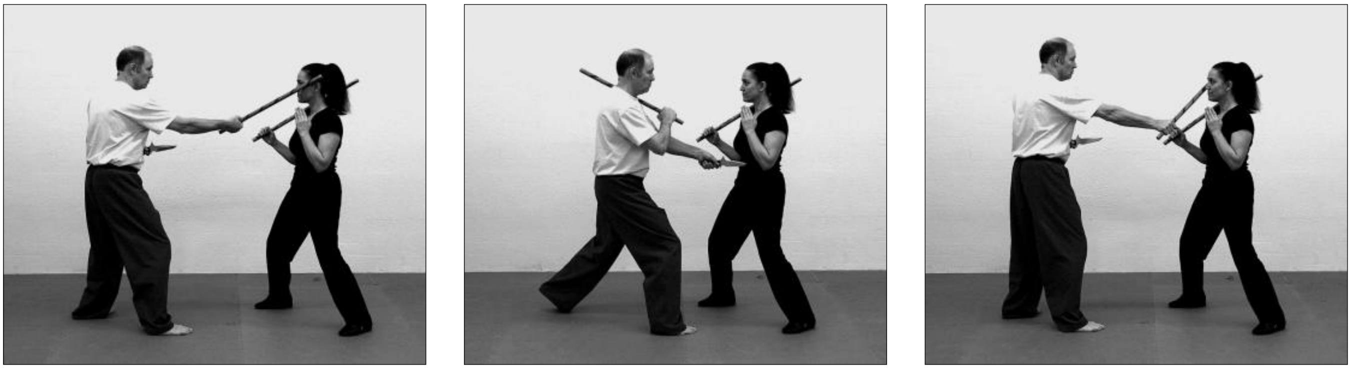


Repetition - Strike number 13, knife stab, strike number 13.

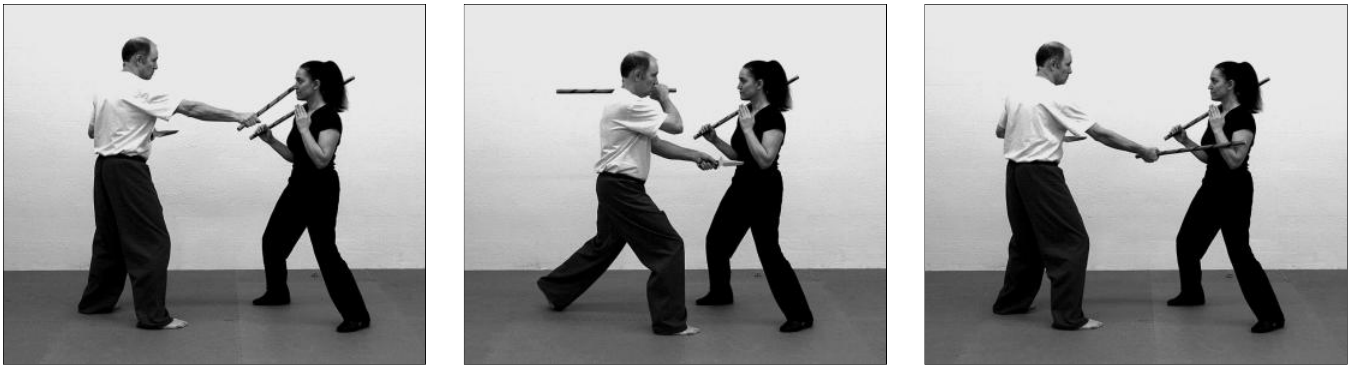


Repetition - Strike number 14, knife stab, strike number 14.

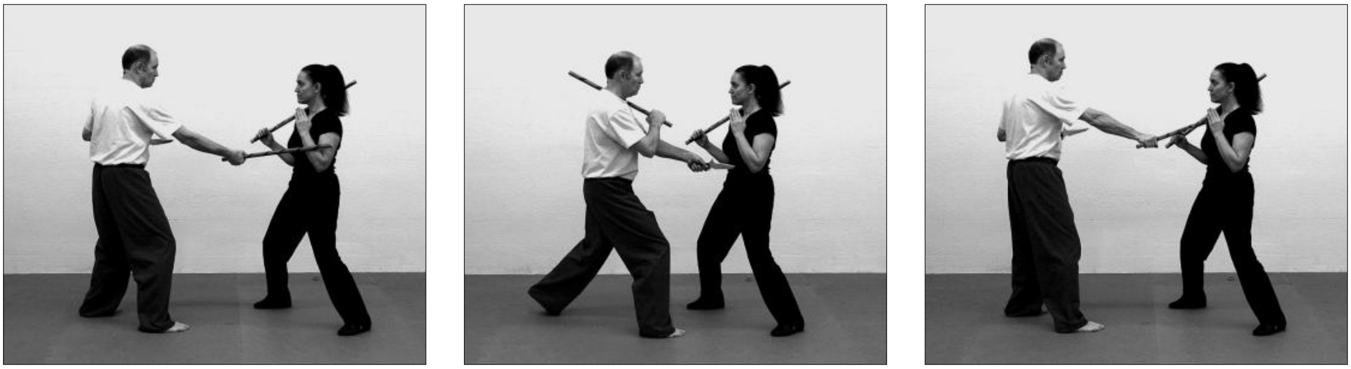
Espada y daga **Progression** is where your numbered strikes are done in order while inserting a knife action in between. Example: strike number 1, knife action, strike number two. Strike number 2, knife action, strike number three and so on. On this drill I step forward for the knife action.



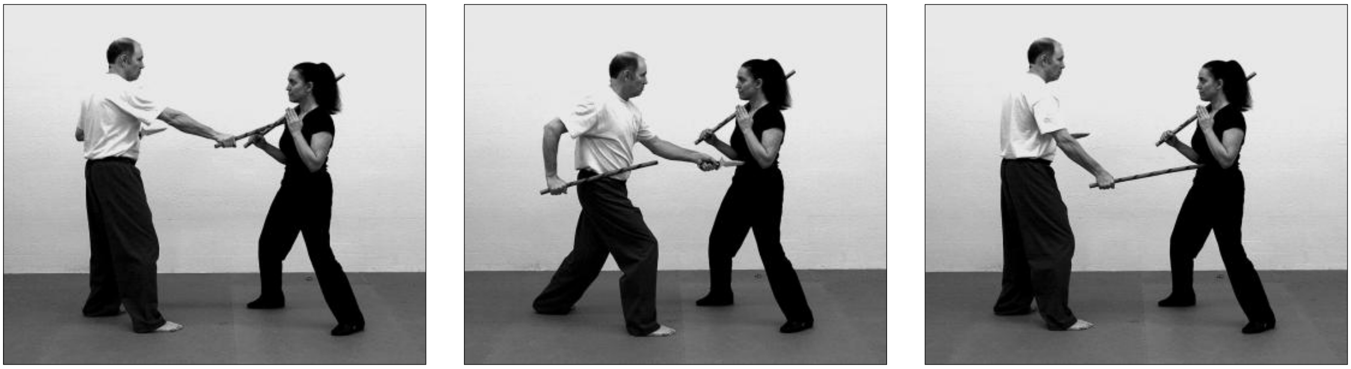
Progression - Strike number 1, knife stab, strike number 2. I back after the knife action to create distance for my last strike.



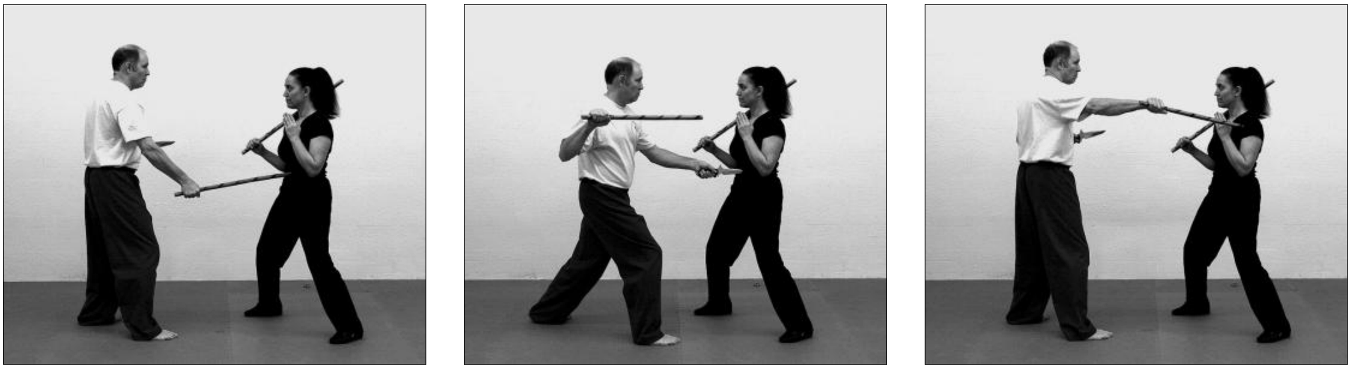
Progression - Strike number 2, knife stab, strike number 3.



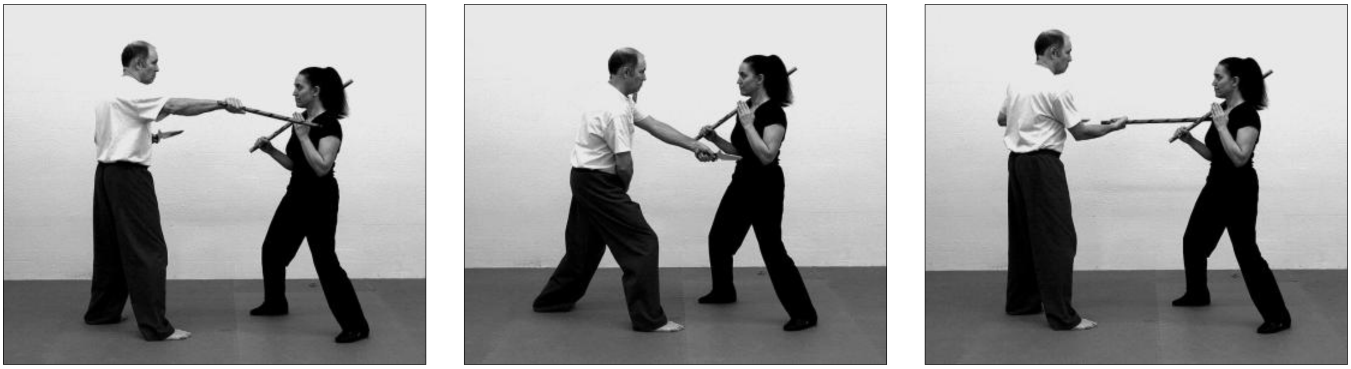
Progression - Strike number 3, knife stab, strike number 4. Strike number 4, knife stab, strike number 5 (below photos).



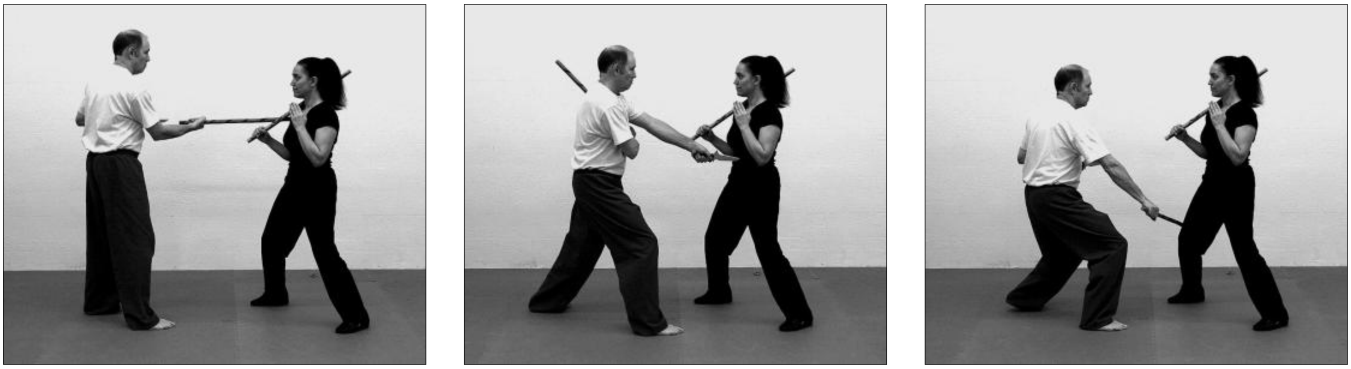
Espada y daga Progression continued.



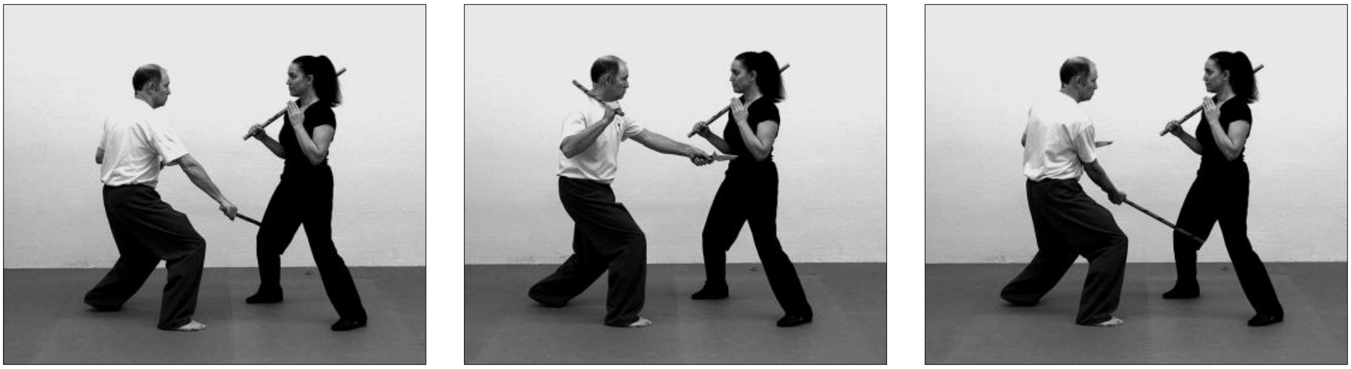
Progression - Strike number 5, knife stab, strike number 6.



Progression - Strike number 6, knife stab, strike number 7.

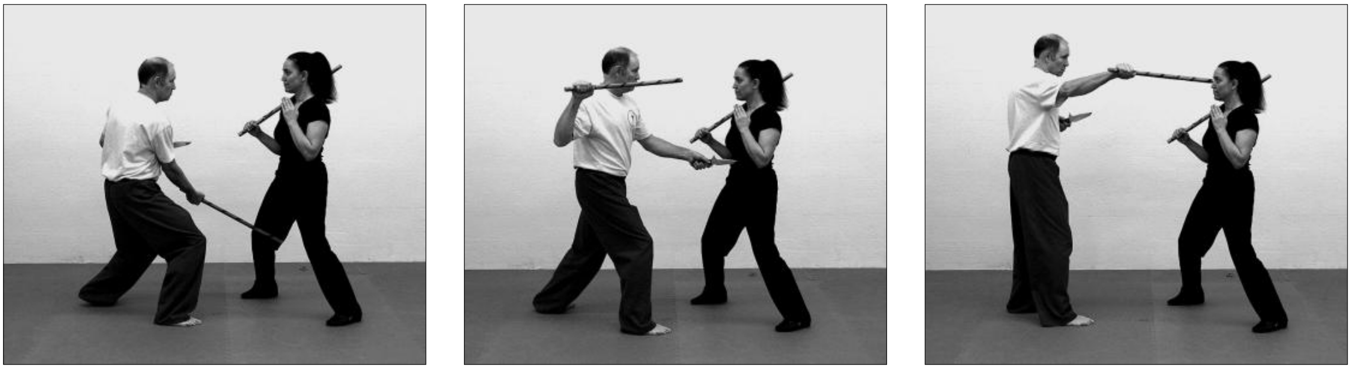


Progression - Strike number 7, knife stab, strike number 8.

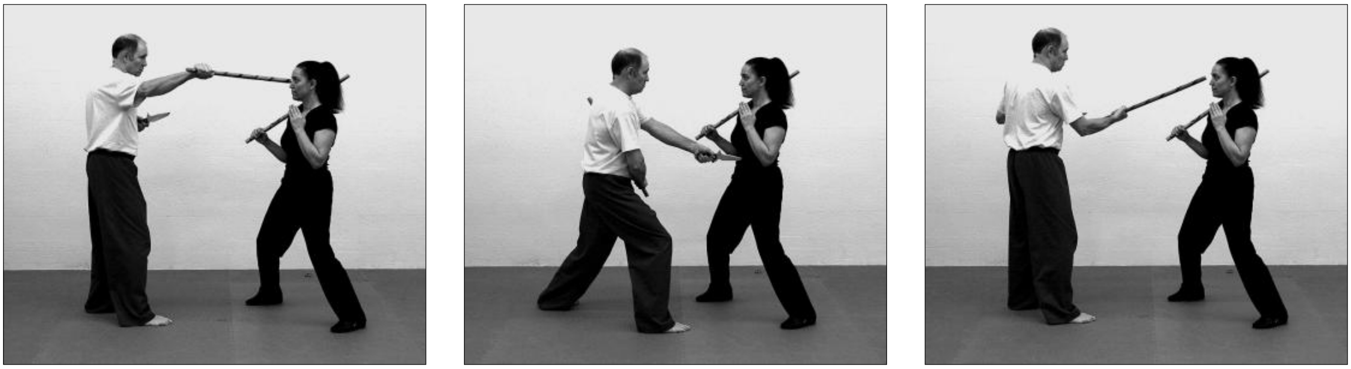


Progression - Strike number 8, knife stab, strike number 9.

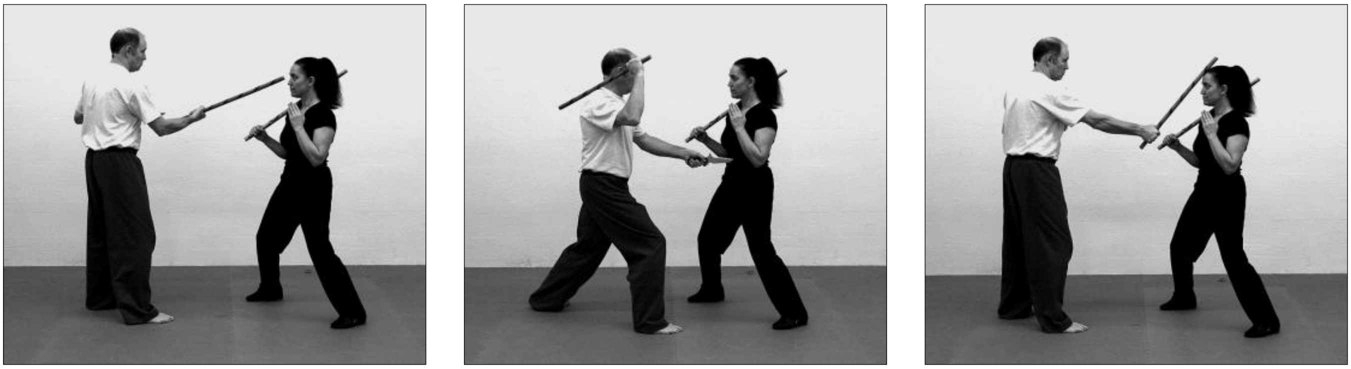
Espada y daga Progression continued.



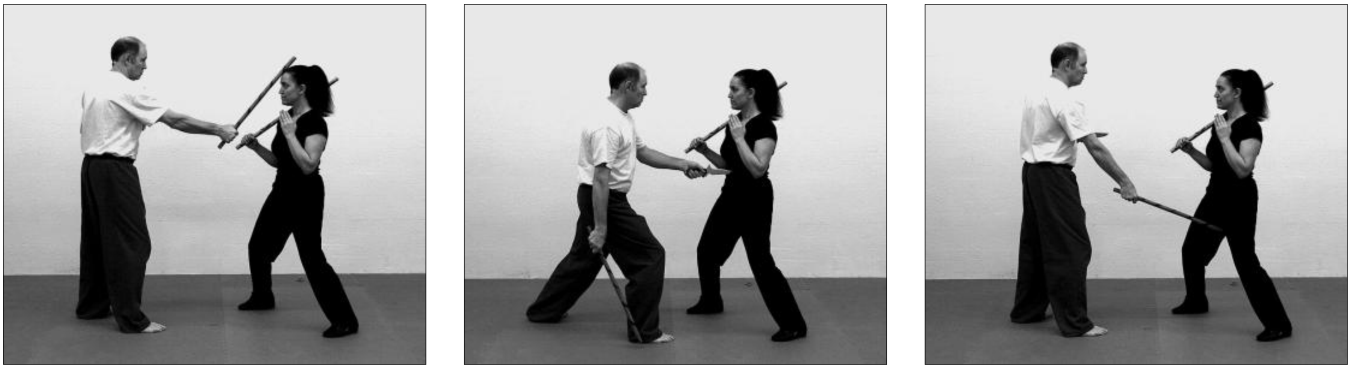
Progression - Strike number 9, knife stab, strike number 10.



Progression - Strike number 10, knife stab, strike number 11.

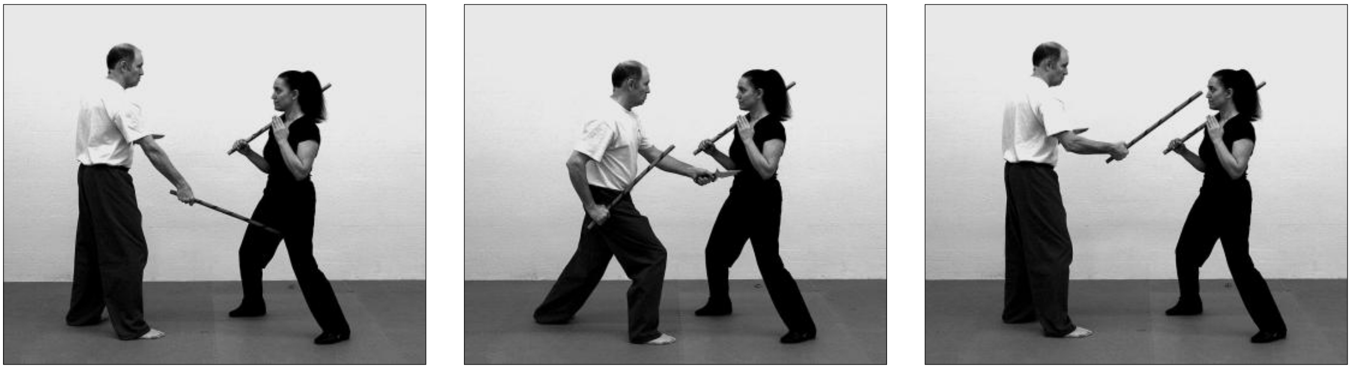


Progression - Strike number 11, knife stab, strike number 12.



Progression - Strike number 12, knife stab, strike number 13.

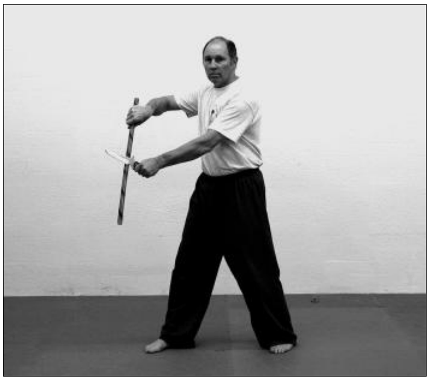
Espada y daga Progression continued.



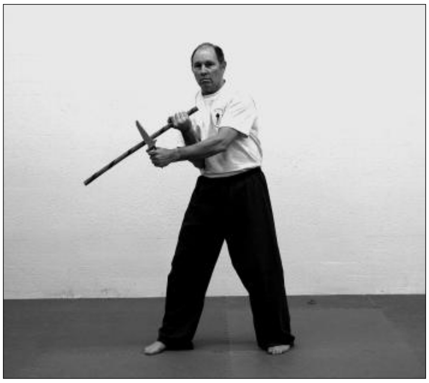
Progression - Strike number 13, knife stab, strike number 14.

Espada y daga Repetition and Progression drills are to develop coordination using the two different weapons. Once you have the coordination with these, you can “mix and match” the actions into any kind of combination you want. It will not matter if you deliver several cane strikes out from a distance before you close in with the knife or use the cane to set up your knife action right away.

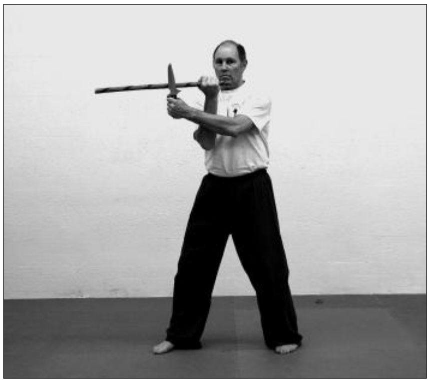
From here the next skills to develop are two of the classical arnis actions that were part of the Presas family art, the **Crossada** (cross) and **Palis-Palis** (go with the force). I’ll start with the Crossada first. A Crossada action is where your cane and dagger cross to meet an incoming strike. From the point of impact you will use either of your tools to pass the strike to your opposite side, setting you up for a counter of your own.



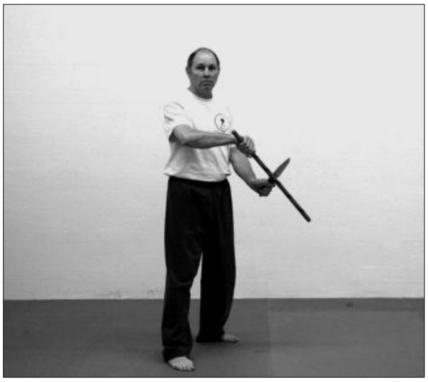
Cane tip down Crossada



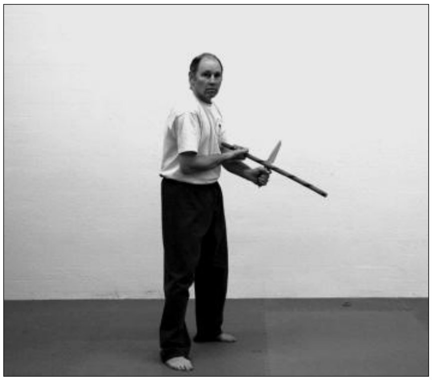
Punyo (butt) tip up Crossada



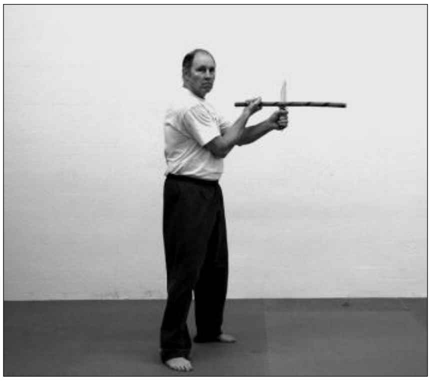
Highline Crossada



Cane tip down Crossada

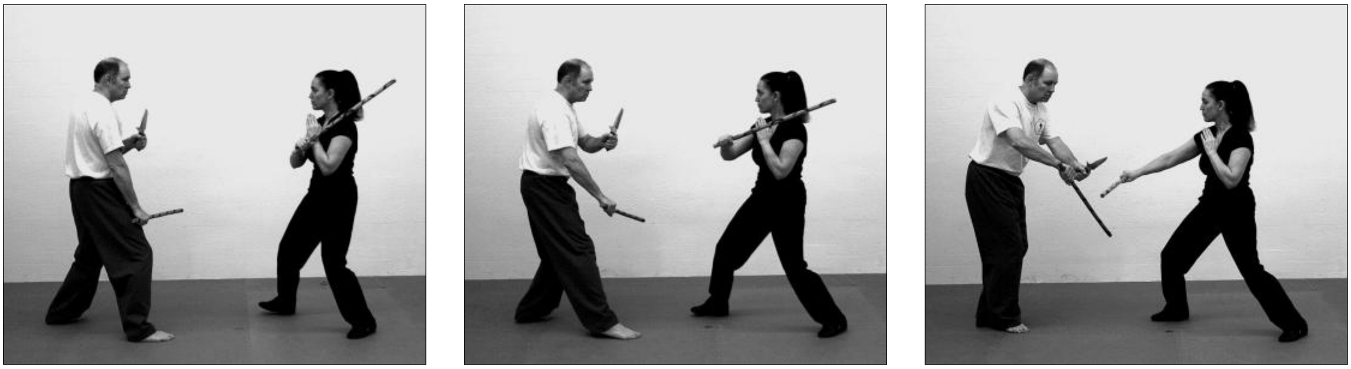


Punyo (butt) tip up Crossada

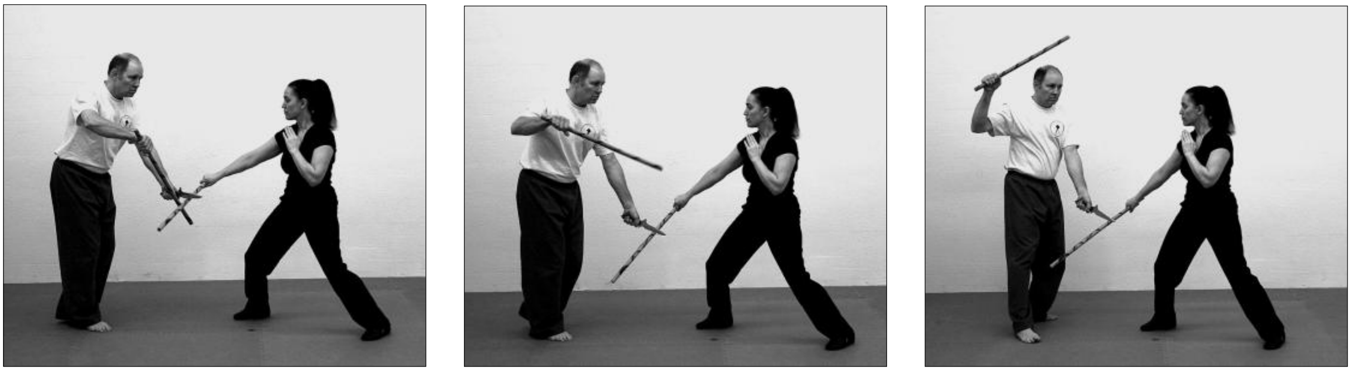


Highline Crossada

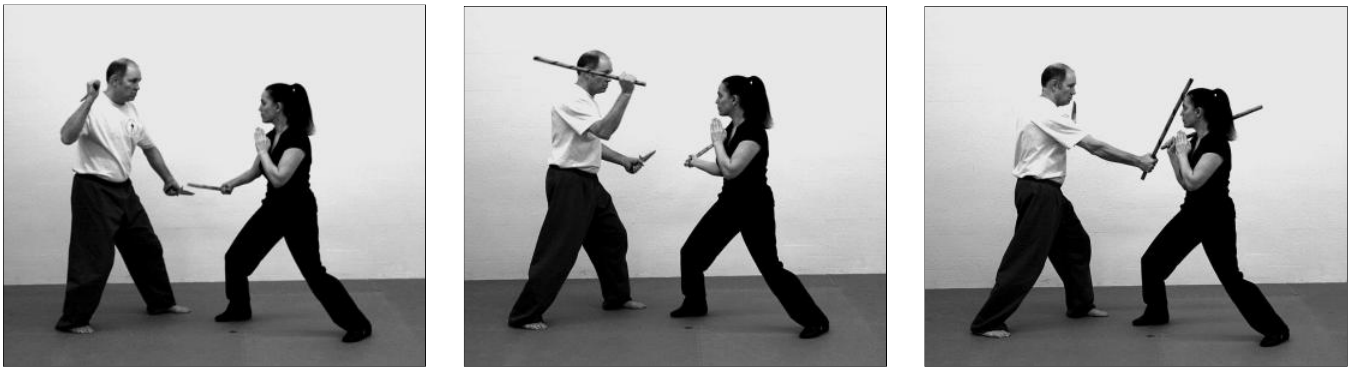
Example of the cane tip down Crossada defense.



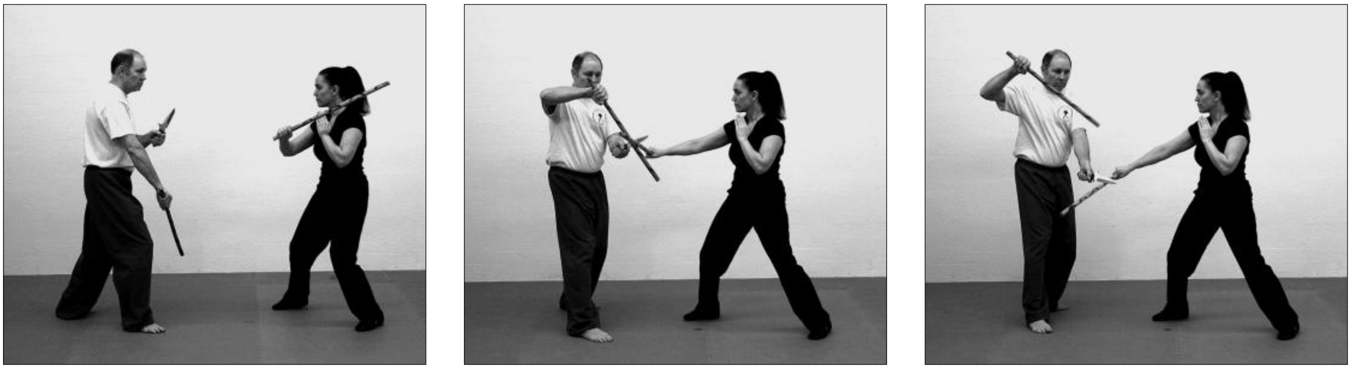
My partner strikes at my right knee with her cane. I withdraw my right leg out of the way of the attack.



I meet her cane with the cross of my cane and dagger. I use the dagger to move her cane to my left side.

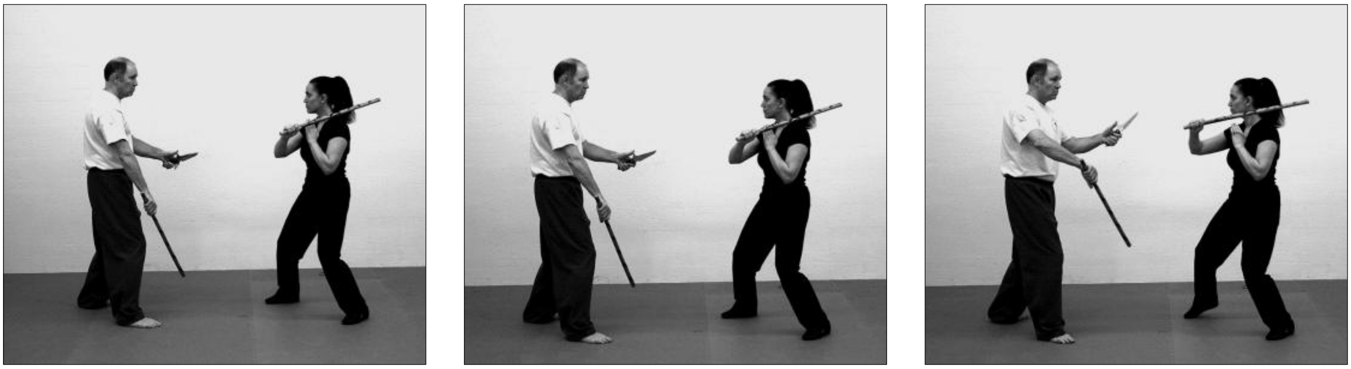


I use the upward action of my cane to chamber and deliver my counter strike.

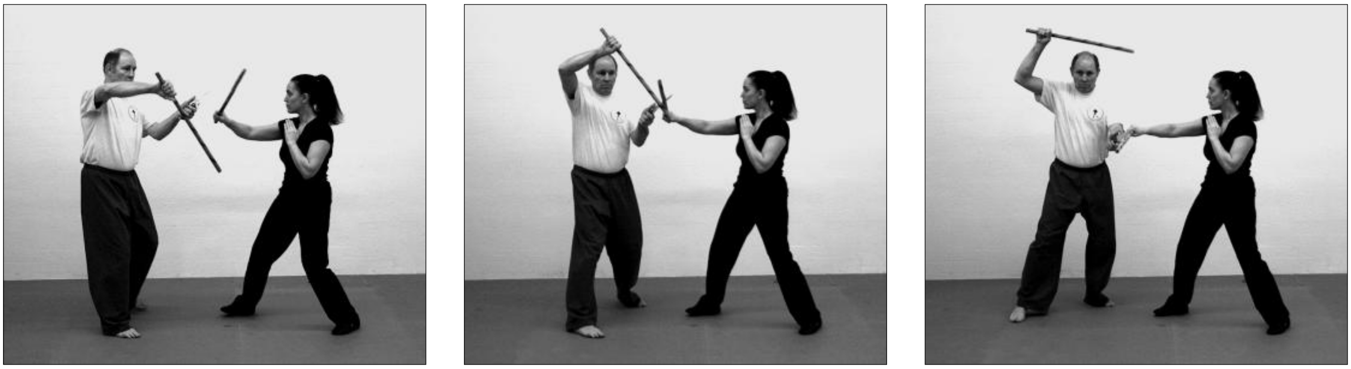


The action for the mid-level strike is the same except I don't withdraw my lead foot.

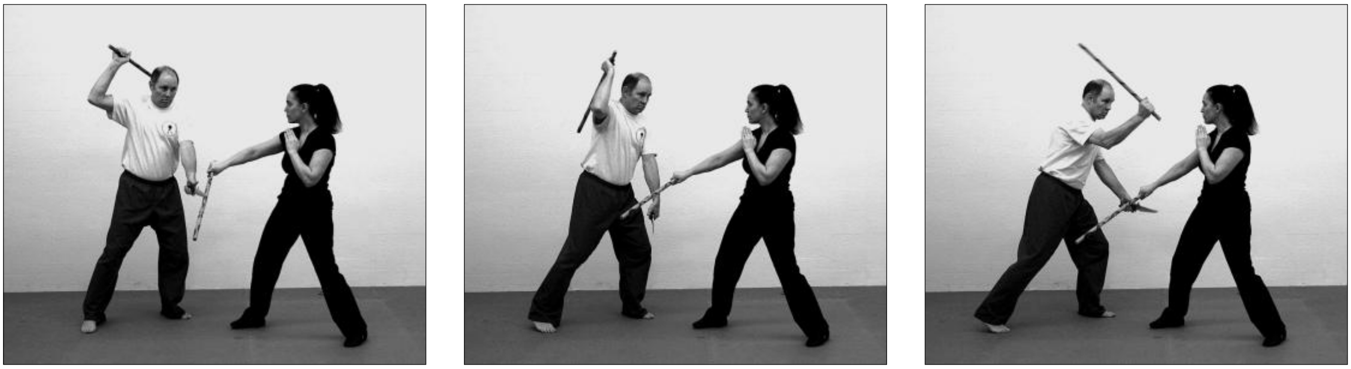
Example of the cane tip down Crossada highline defense.



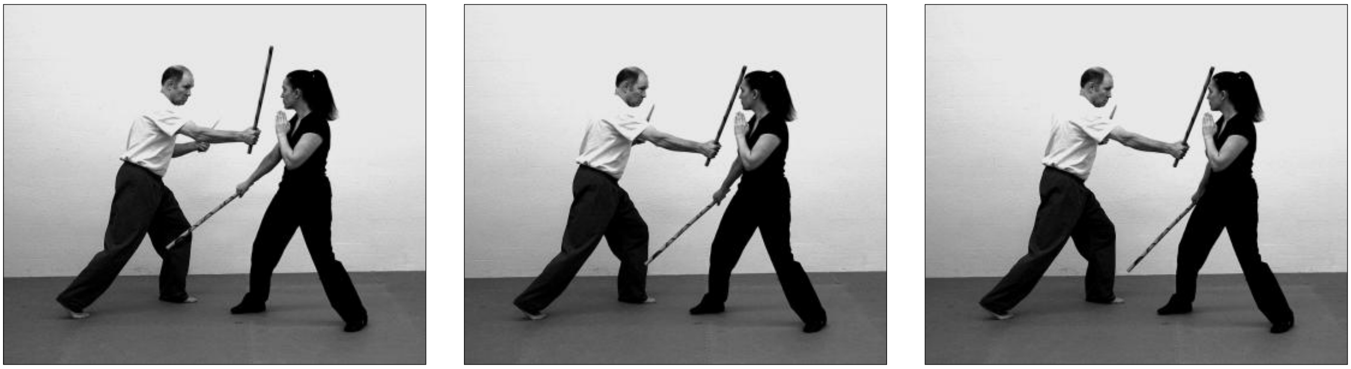
My partner strikes at my head with her cane.



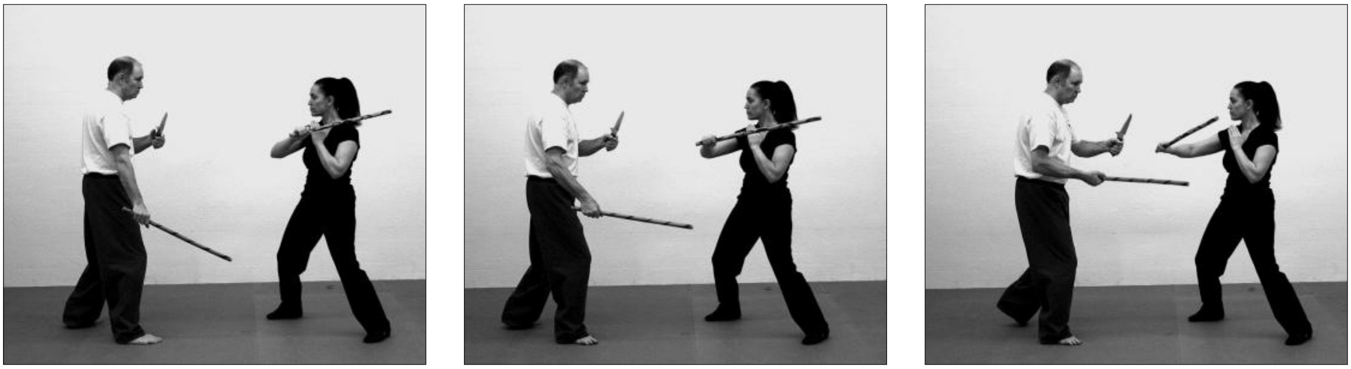
I meet her cane with the cross of my cane and dagger. My upward stroke of my cane is like the Rompida.



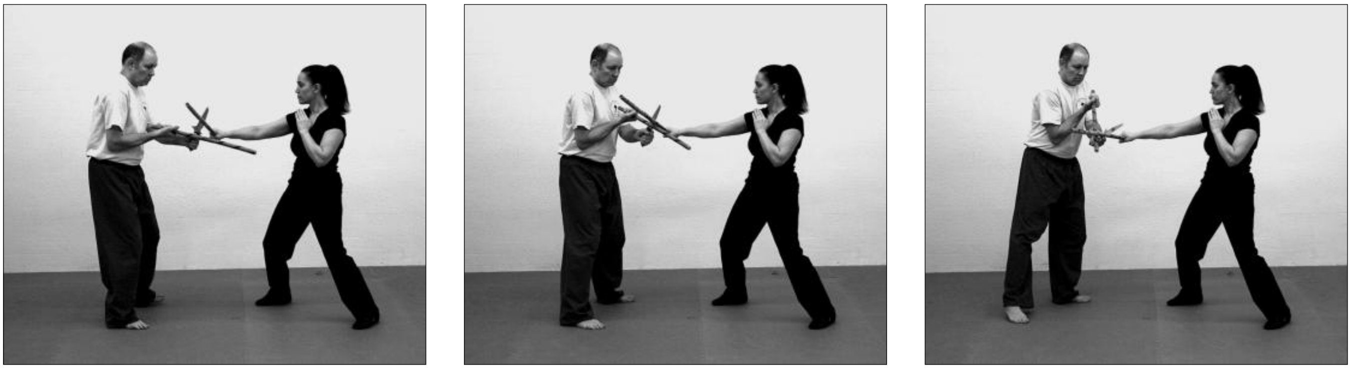
I use my dagger to stop her cane and push it down to clear her arm for my counter strike to her head.



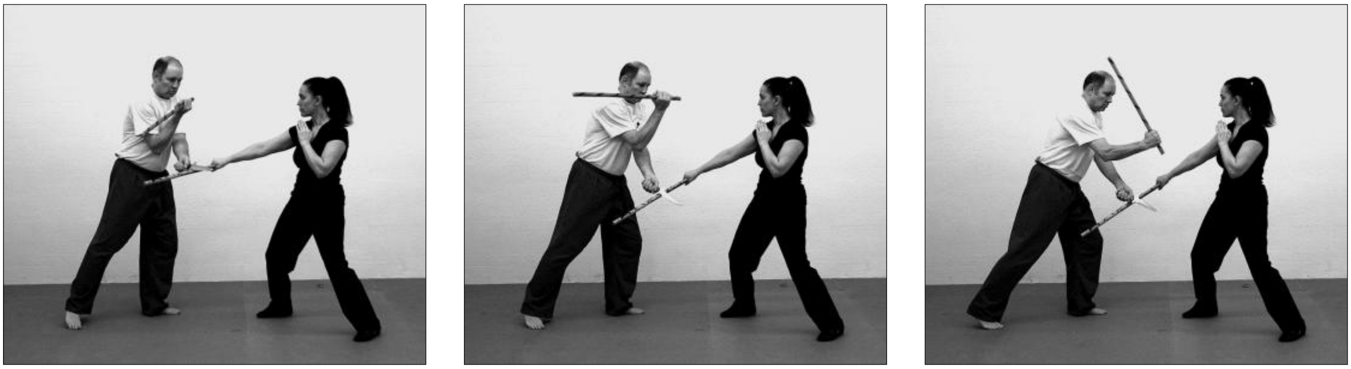
Example of the cane punyo up Crossada mid-line defense (to the right side).



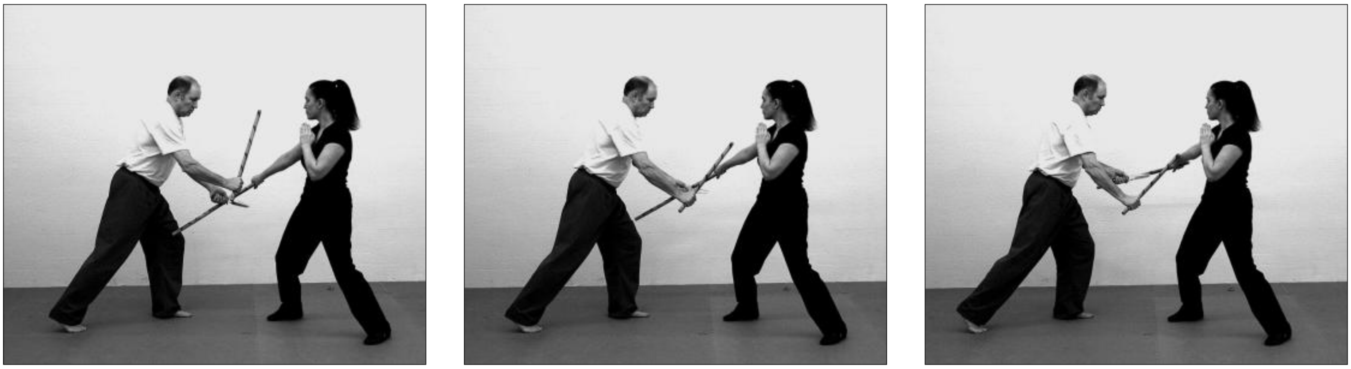
My partner strikes at my head with her cane.



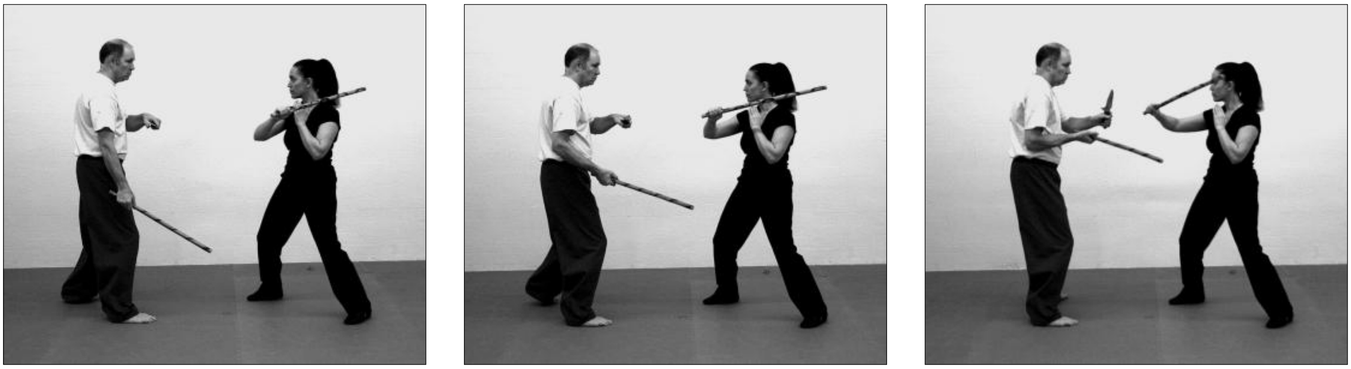
I meet her cane with the cross of my cane and dagger. My upward stroke of my cane is like the Rompida.



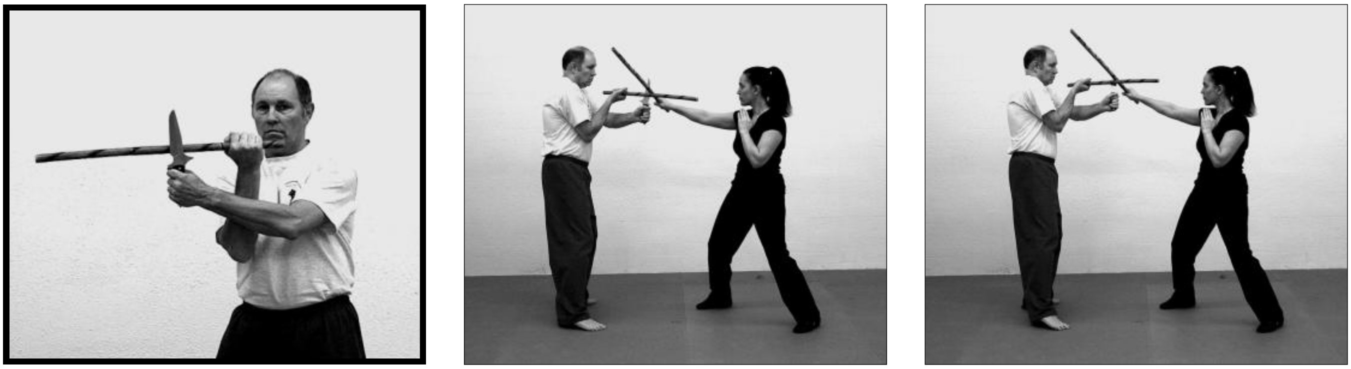
I use my dagger to stop her cane and push it down to clear her arm for my counter strike to her head.



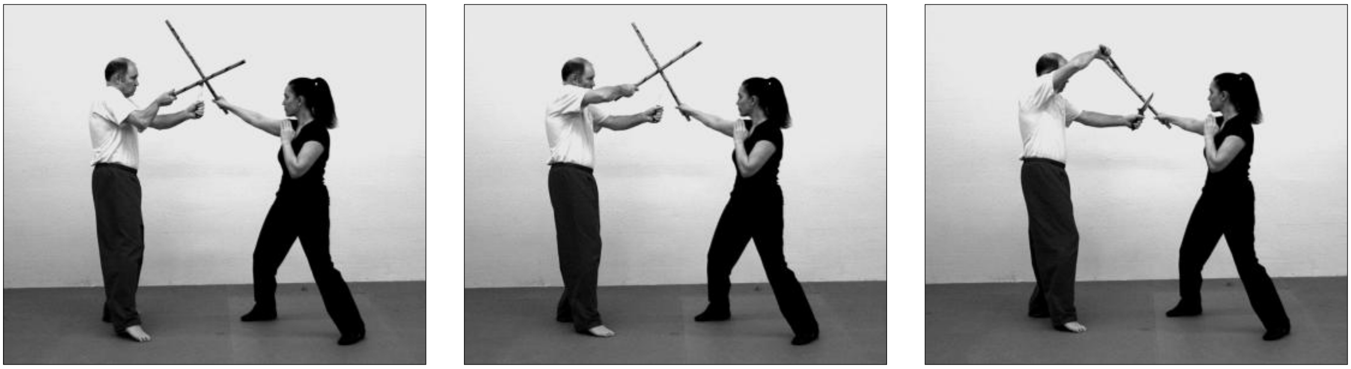
Example of the cane punyo up Crossada highline defense (to the right side).



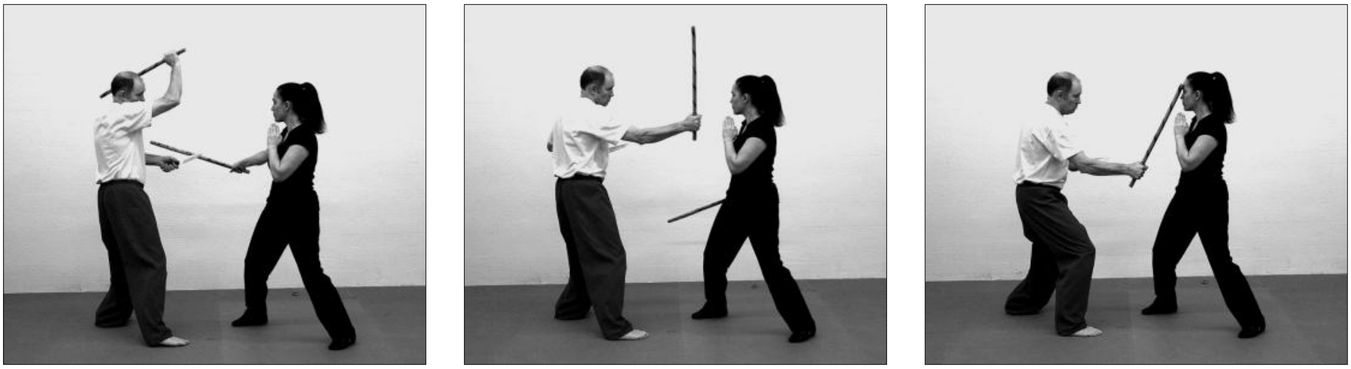
My partner strikes at my head with her cane. I bring my cane and dagger up to form a plus sign configuration.



I meet her cane at the cross of my cane and dagger. My dagger stops the force line of her cane as...

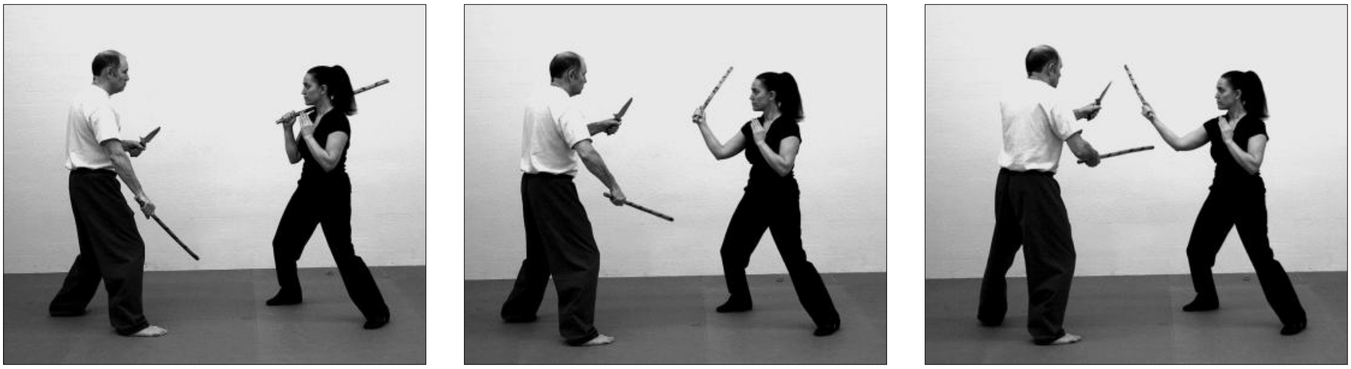


...my cane lifts her cane up and over my head. I flow with my action and roll my cane over my head to...

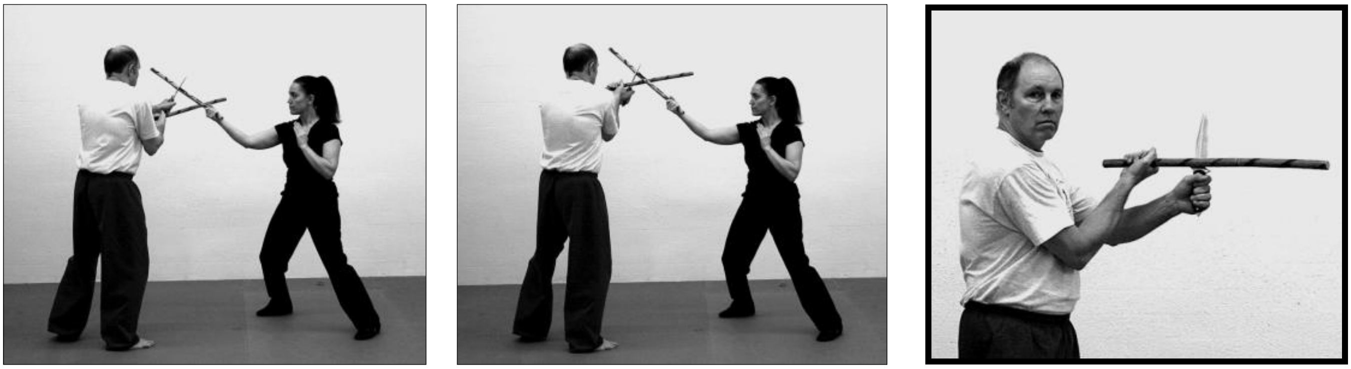


...set myself up for my counter strike.

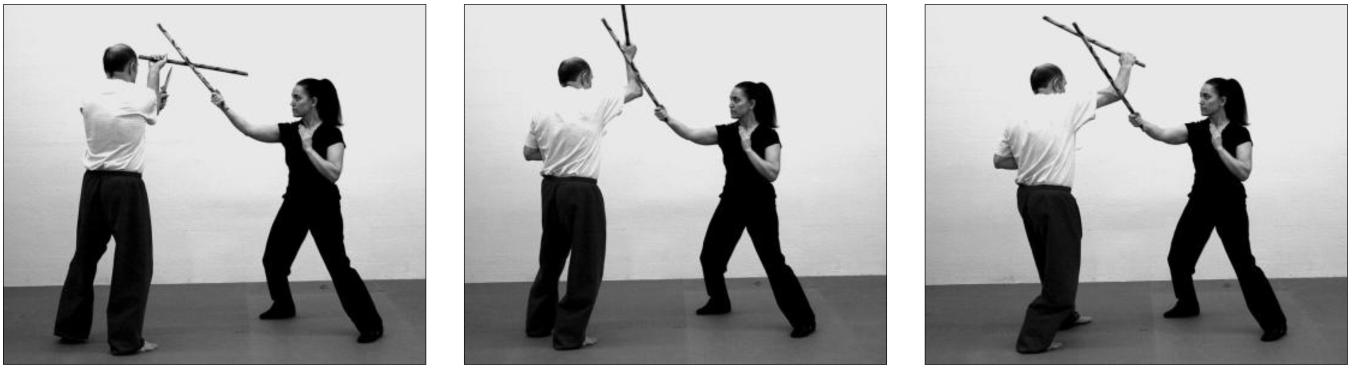
Example of the cane punyo up Crossada highline defense (to the left side).



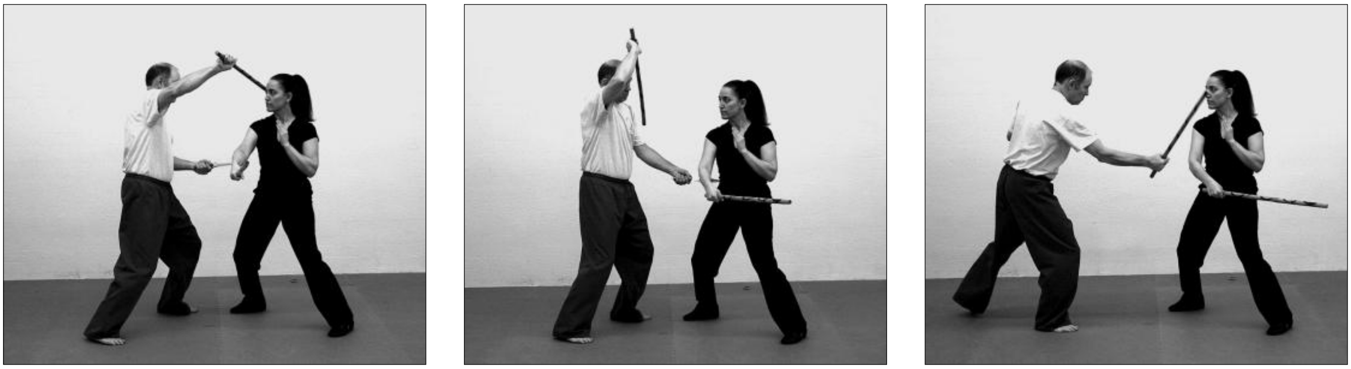
My partner strikes at my head with her cane. I bring my cane and dagger up to form a plus sign configuration.



I meet her cane at the cross of my cane and dagger. My dagger stops the force line of her cane as...

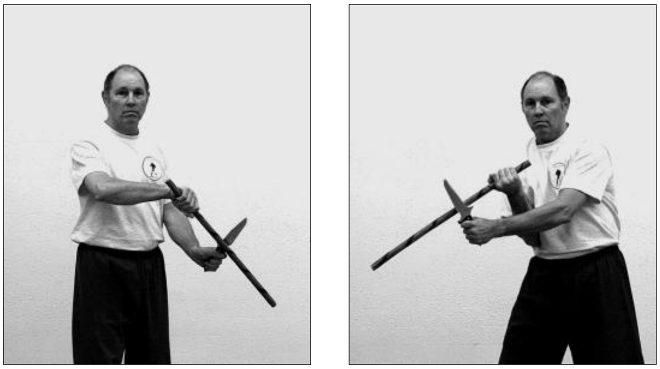


...my cane lifts her cane up and over my head. I step with my left leg to get behind her striking arm. I strike her head as...

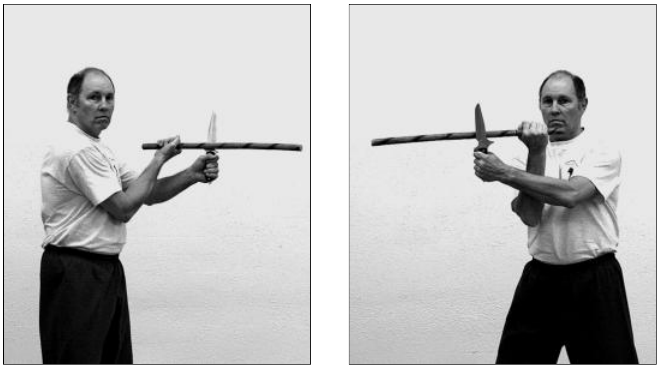


...I step. I recoil that strike and follow it up with another to the front of her head.

One thing I have found in executing the Crossada is the higher your cross is, the more it shifts from an "X" position to a "+" position. You keep the cross configuration for your defense.



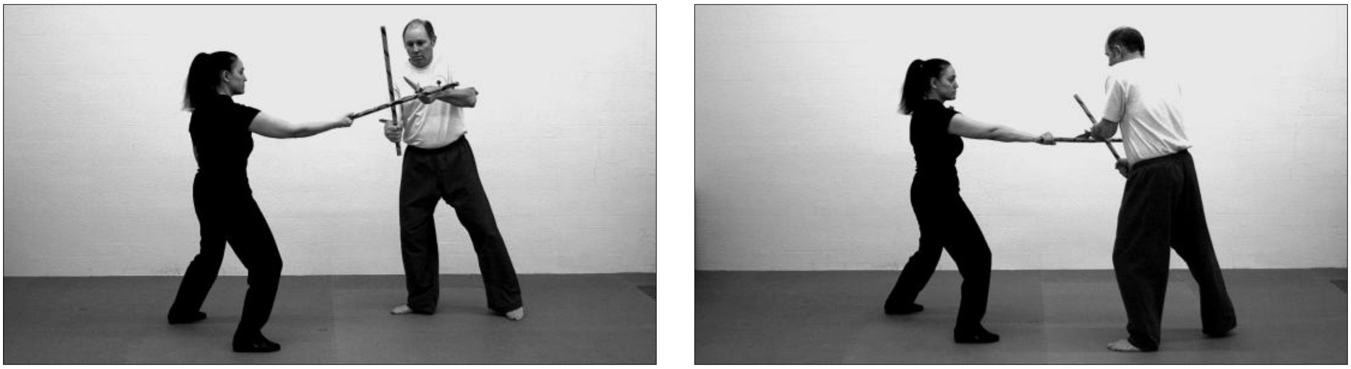
Mid-line and low-line "X" position.



Highline "+" position.

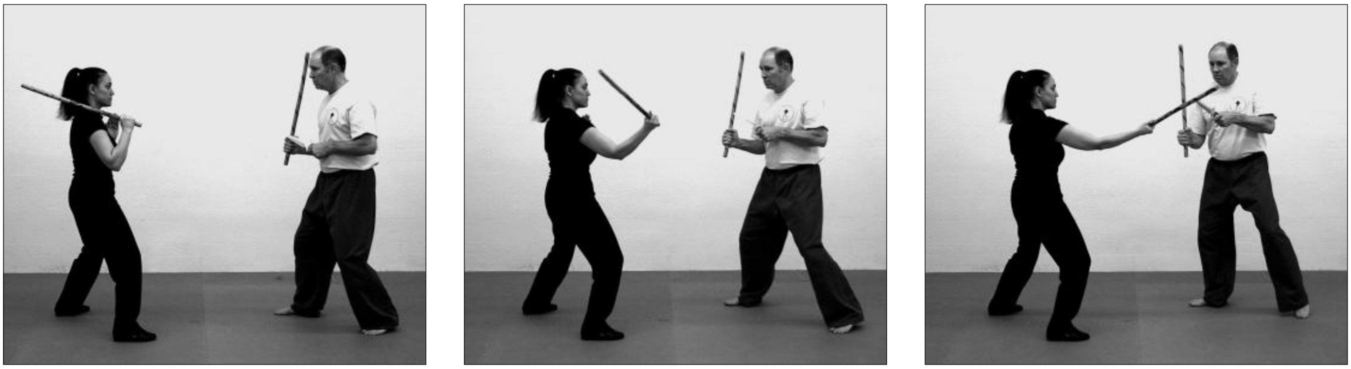
The **Palis-Palis** comes from the original Presas family art. Prof. Presas would call this "go with the force." Simply speaking, many of your blocking actions meet your partner's cane force to force to stop his attack. The Palis-Palis meets and redirects the incoming cane or gets behind the path of the incoming force and redirects it from its intended target. Your use of footwork to position yourself is needed here to make it effective. I teach two types of Palis-Palis. The first is the meet and redirect action I first learned from Prof. Presas and the second is his demonstration of what he learned from his grandfather, Leon Presas.

The Palis-Palis I learned from Prof. Presas was a middle level, single cane and check hand action. You meet your opponent's cane with your own while your check hand *descends* on it so that you can pass it to your opposite side. The meeting of your cane to your partner's assures the effective defense against the strike while the descent of your check hand assures not only the passing of the cane but keeps your hand safe from impact by the strike. As the Presas family style was originally a stick and dagger method, I will demonstrate the baston y daga action of this type of Palis-Palis.

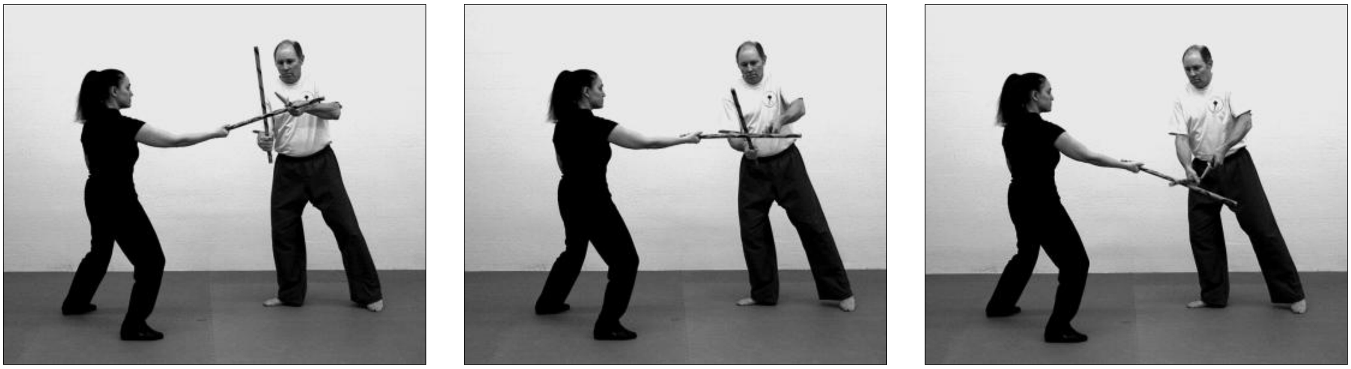


Note the descending position of the dagger against a mid-line strike. The cane blocks and the knife initiate the pass.

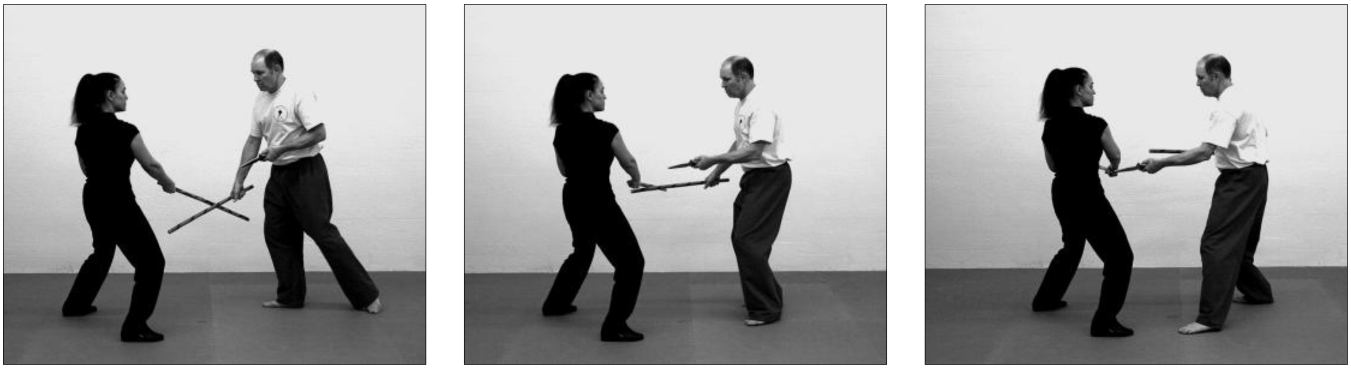
Example of the mid-line Palis-Palis defense (strike number 3).



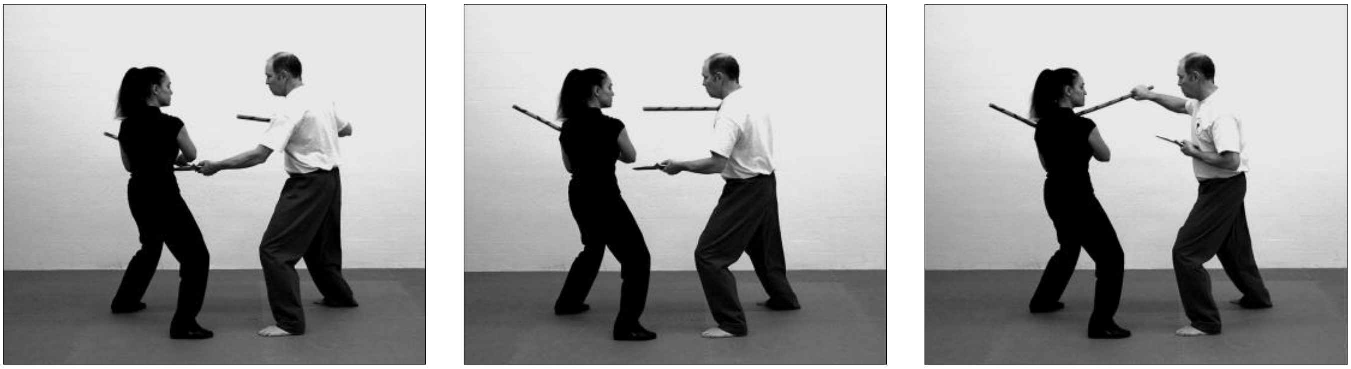
My partner strikes at me with a number 3 strike. I angle step to my right.



I meet her cane with my cane. My dagger descends on her cane at the same time to start the passing action.

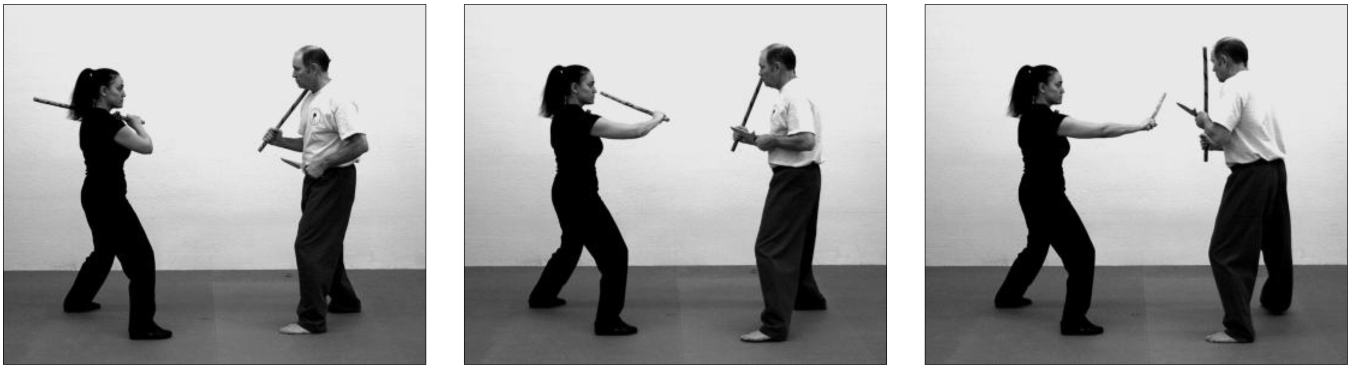


I finish passing her cane to my right with my own cane. I step in with my left leg to counter with a knife stab.

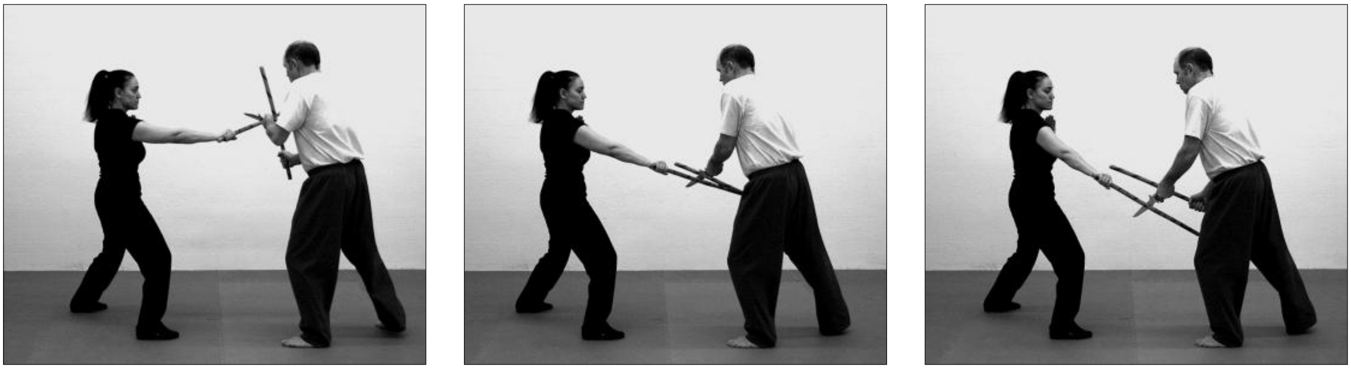


I follow up the stab with a number 10 strike with my cane.

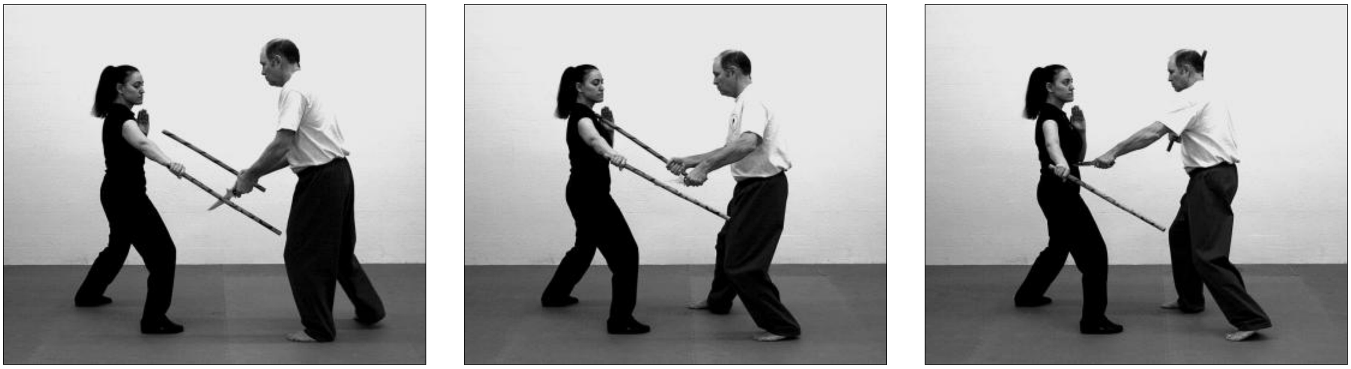
Example of the mid-line Palis-Palis defense (strike number 4).



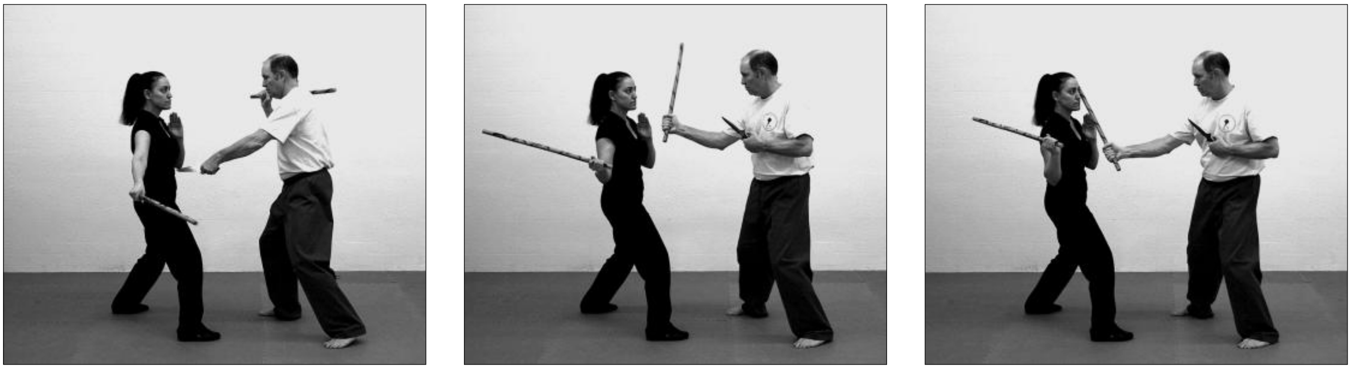
My partner strikes at me with a number 4 strike. I angle step to my left.



I meet her cane with my cane. My dagger descends on her cane at the same time to start the passing action.

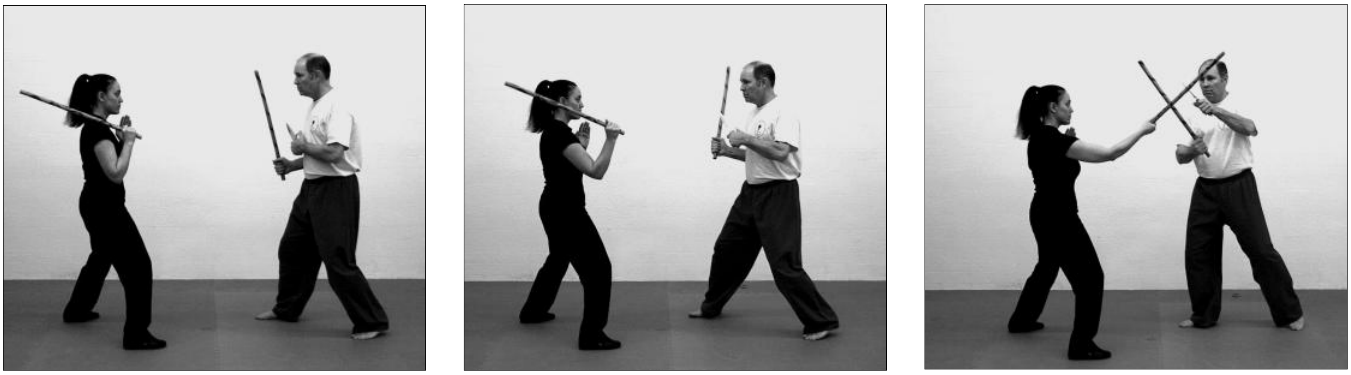


I finish passing her cane to my left with my own cane. I step in with my right leg to counter with a knife stab.

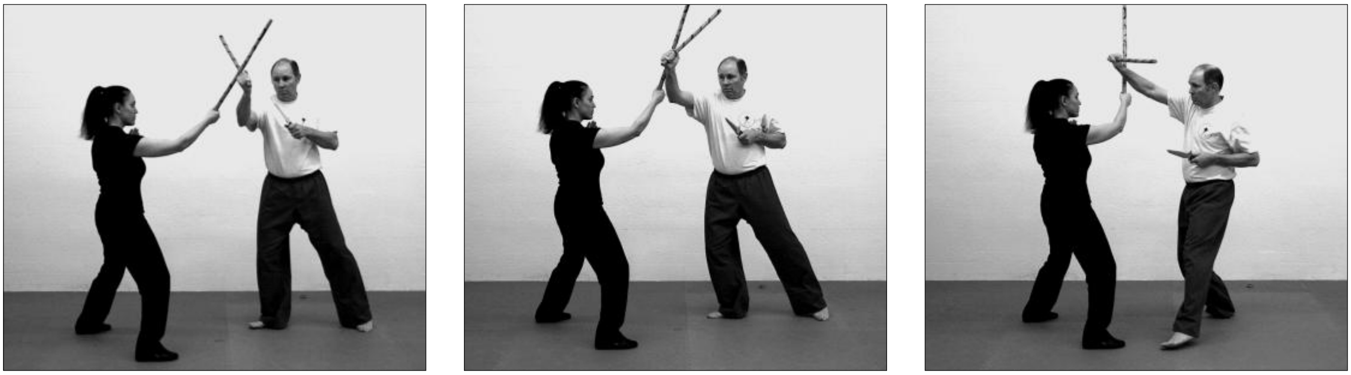


I follow up the stab with a number 1 strike with my cane.

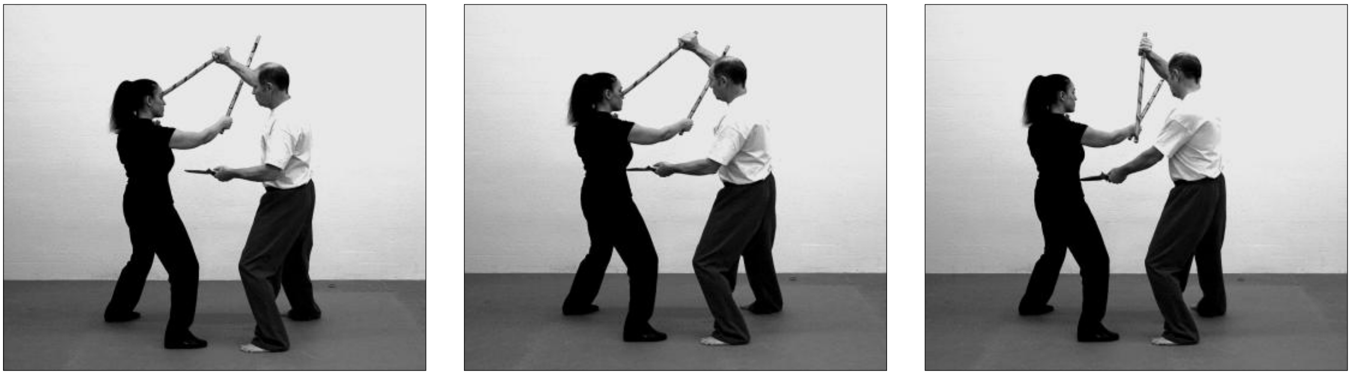
The highline Palis-Palis defense is done slightly differently. I will use the cane to both meet and pass my partner's cane to the opposite side of my body. This is done in a connected flow action as opposed to a 1-2 stop and go action. Shown below is the highline Palis-Palis against a number 1 strike.



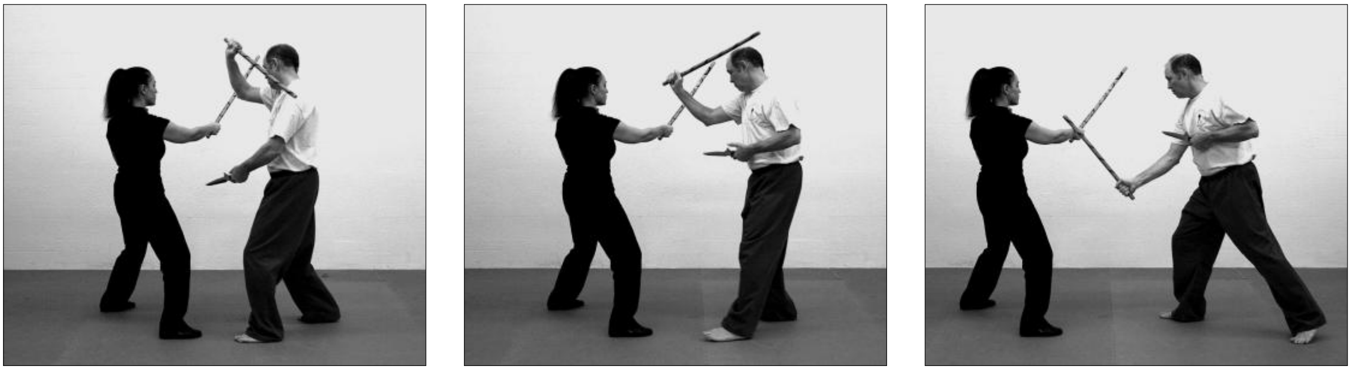
My partner strikes at me with a number 1 strike. I angle to my right and meet her cane with mine.



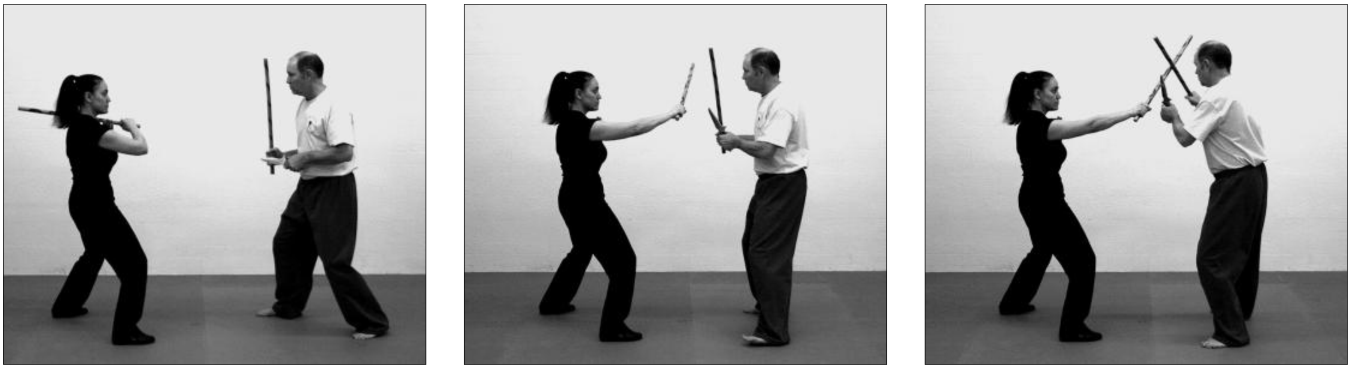
I step forward with my left as I pass her cane over to my head. I counter strike her to the head and follow up with a...



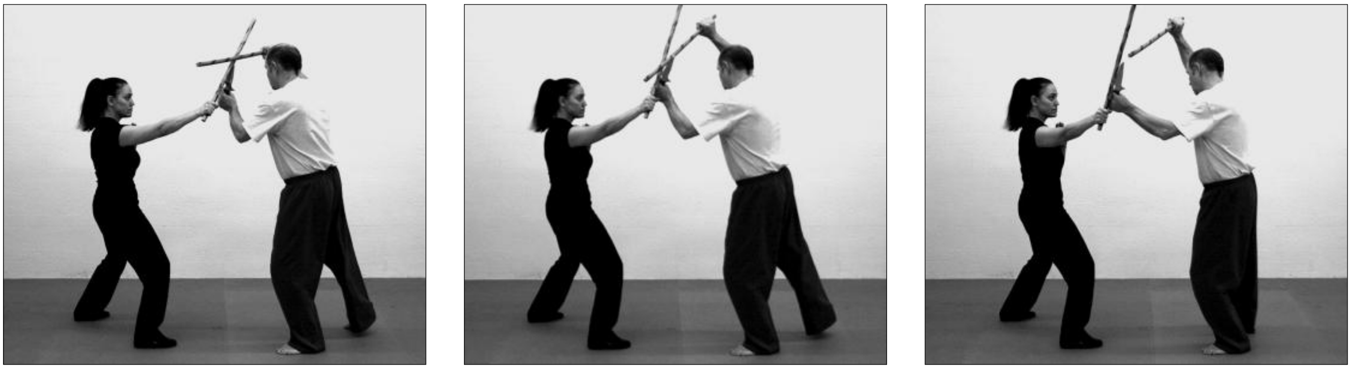
...dagger thrust. I step back with my left leg and finish up with a number 12 strike to her arm (below)



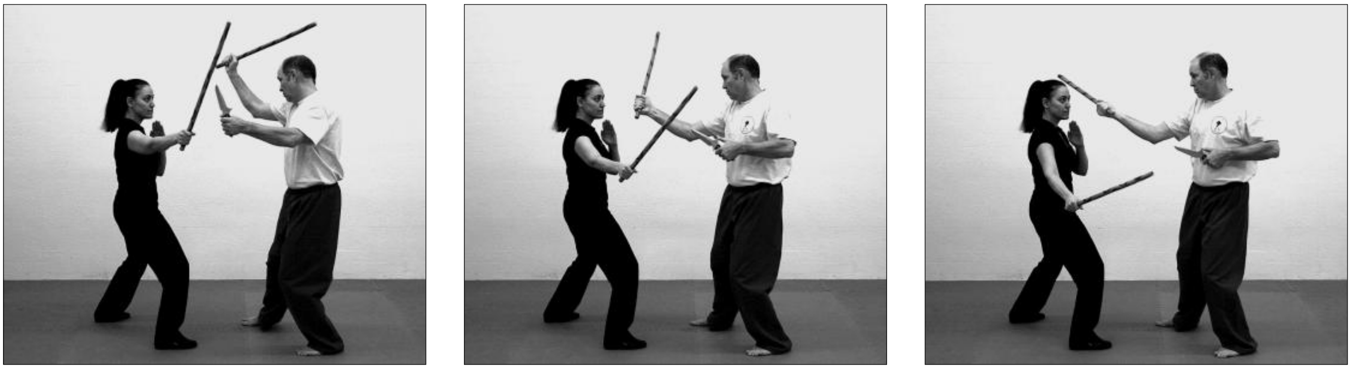
Example of the mid-line Palis-Palis defense (strike number 4).



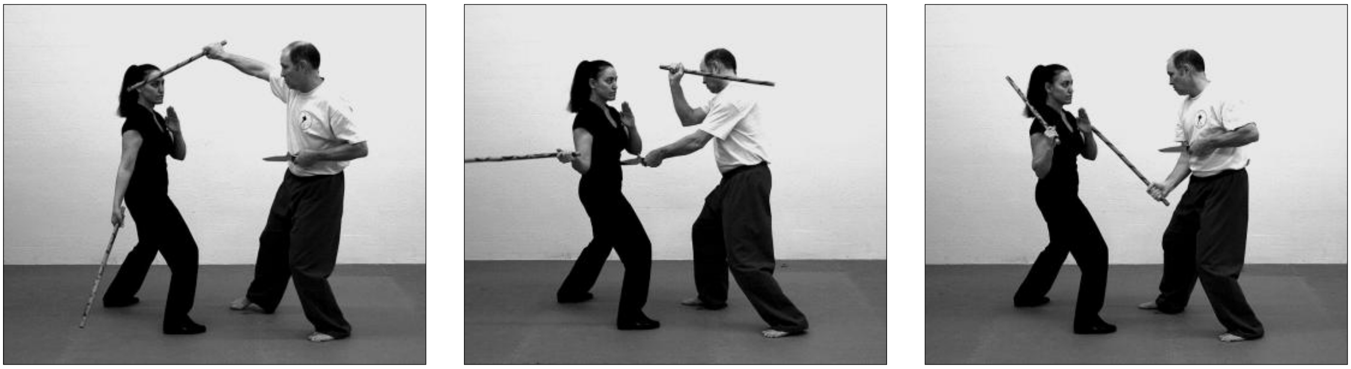
My partner strikes at me with a number 2 strike. I angle step to my left. I meet her cane with my cane and dagger.



I step to my right as I start to pass her cane to my left with my cane and dagger. I continue the pass with my dagger as I...

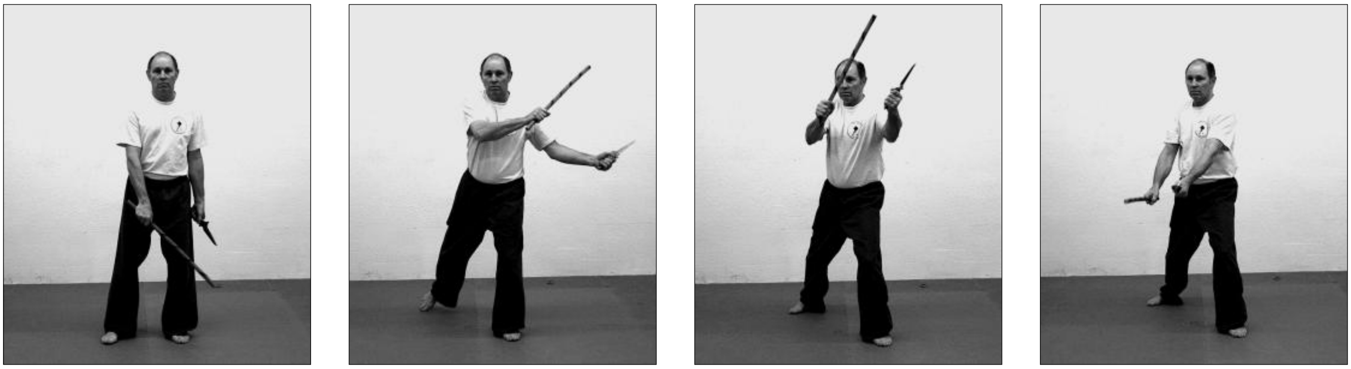


...counter with a number 1 strike to her head.

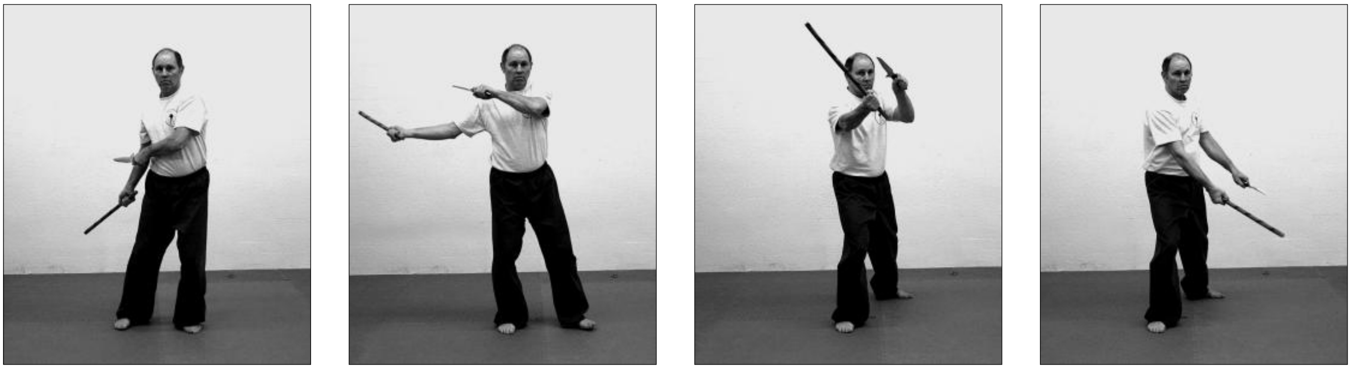


I continue my follow ups with an abanico strike to the head, dagger thrust and then a number 12 strike to her check hand.

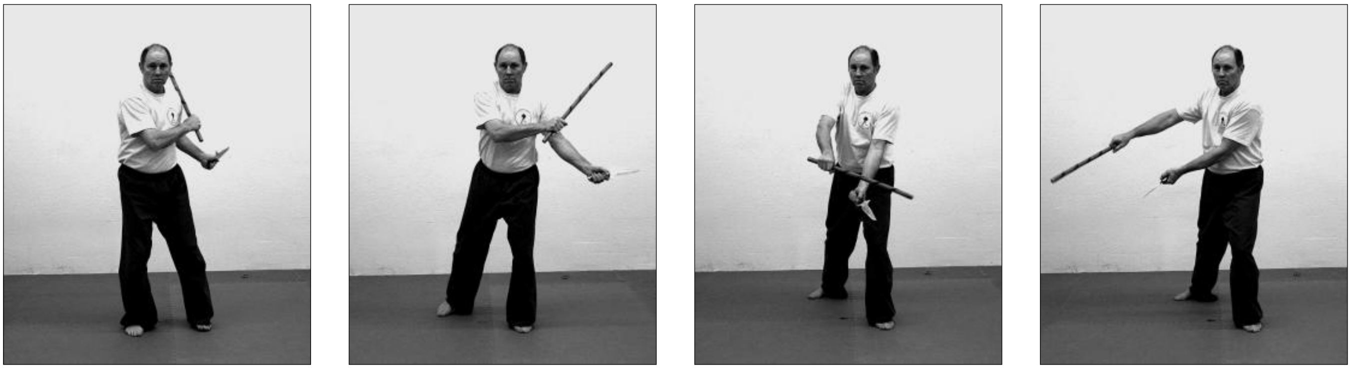
The Presas family style Palis-Palis defense is where you use both cane and dagger to get behind, so to speak, the force vector (direction) of the strike and carry it past its intended target. The solo actions are shown below.



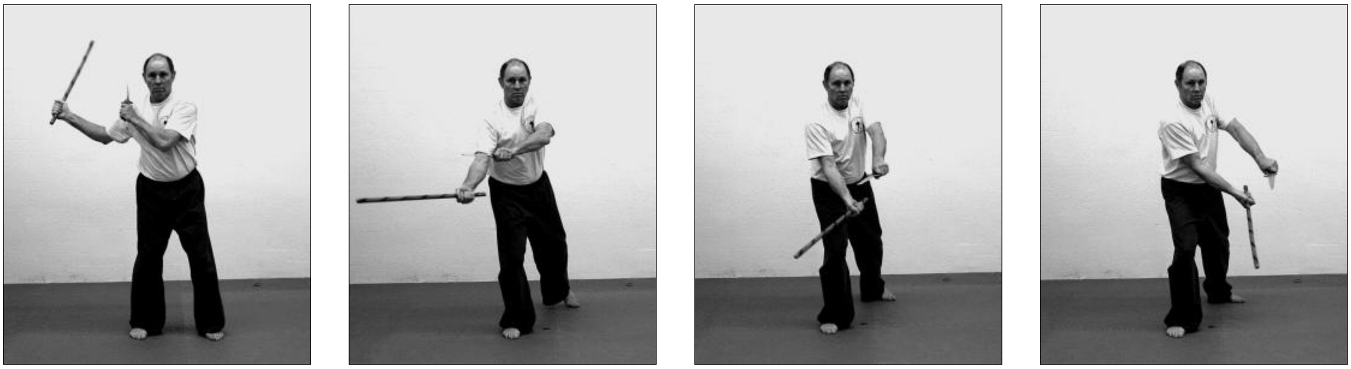
The Palis-Palis defense passing a highline strike to your right side.



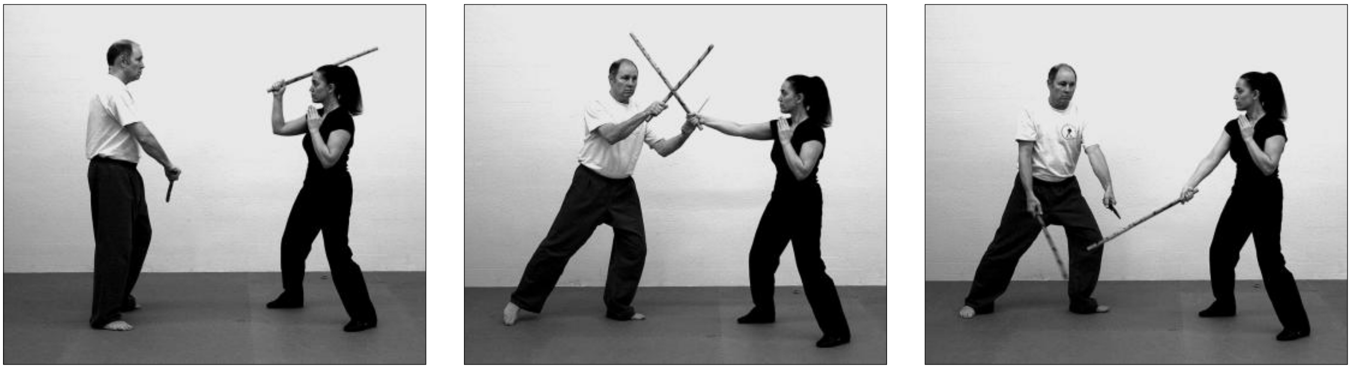
The Palis-Palis defense passing a highline strike to your left side.



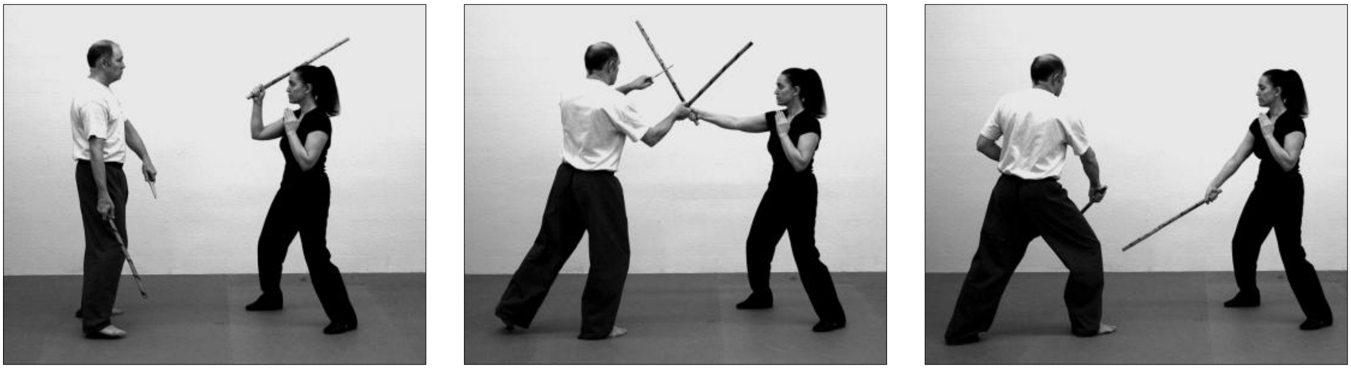
The Palis-Palis defense passing low-line strikes to your right side (this row) and to your left (bottom row).



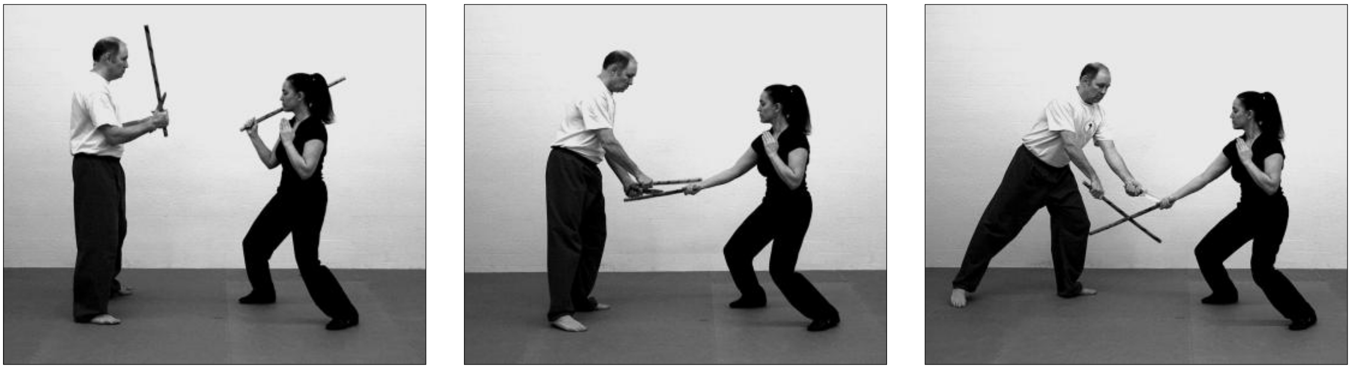
Examples of the Presas family Palis-Palis defense actions.



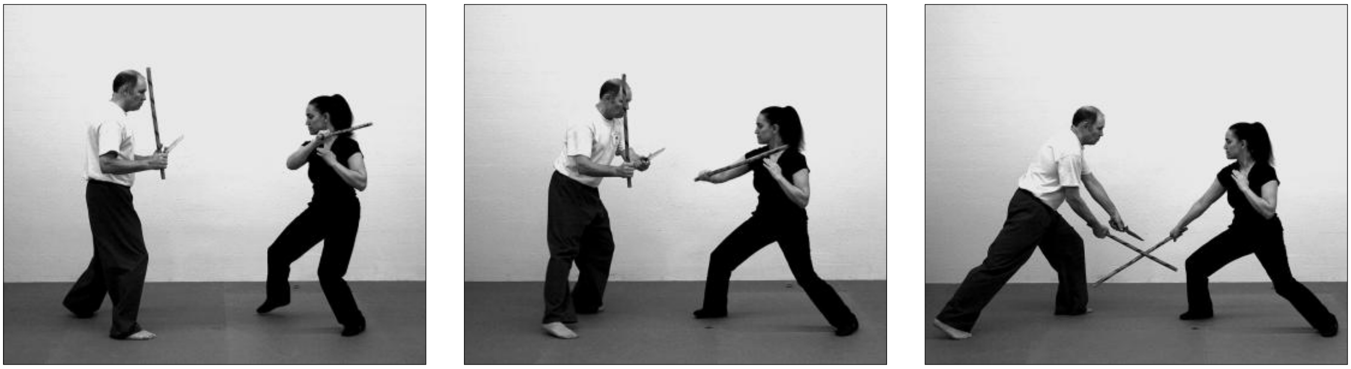
My partner strikes at me with a number 12 strike. I step to my rear and pass her strike to my right side.



My partner strikes at me with a number 12 strike. I step to my rear and pass her strike to my left side.



My partner strikes at me with a number 9 strike. I step to my rear and pass her strike to my right side.

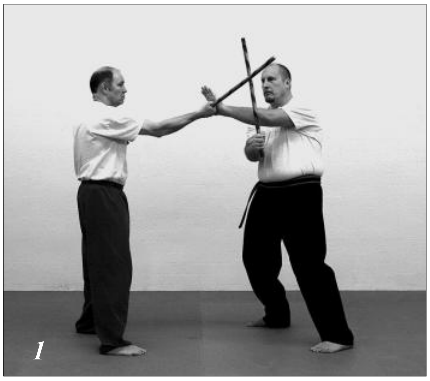


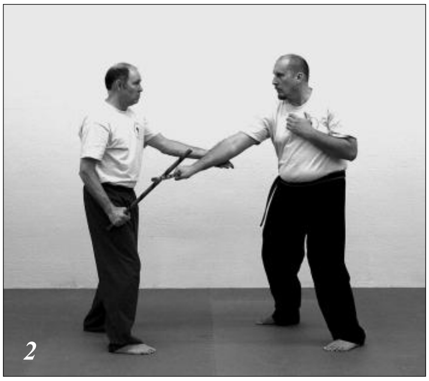
My partner strikes at me with a number 8 strike. I step to my rear and pass her strike to my left side.

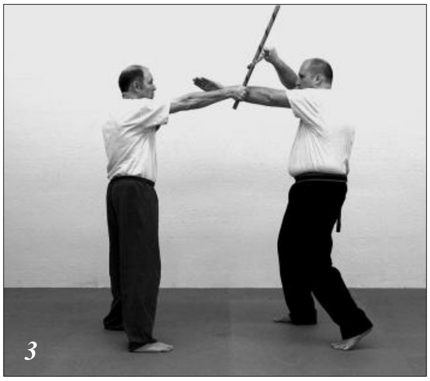
There are four ranges I teach in MA80: out of range, largo or long range, medio or middle range and corto or short range. Out of range is simply that; you are out of range of your opponent's cane strike. Much of what has been presented in this book has been in the medio range. In the medio range you can contact your opponent's head and "main frame" with your cane. The next two drills have to do with largo and corto ranges.

In MA80. the largo range has to do being able make contact with target extremities, your opponent's hands. At this range there is no capture and disarm or lock. It is hit and follow through. The primary tactic is what is called *defanging the snake.* The premise is very simple. You club the snake into unconsciousness, it can wake up and come back to bite you. You knock its fangs out, it can't. If I hit you and knock you out, you can wake up later, train harder and come back to fight me once more. If I break your cane hand you won't be able to wield that weapon against me anymore. The **Largo 6-Count Drill** is one I teach to specifically train the use of this distance. In it one person goes to the largo range to do his defense and then moves back into medio range to do his counter attack. The stepping in the drill is very lively and is reminiscent of how Prof. Presas moved when I first met him.

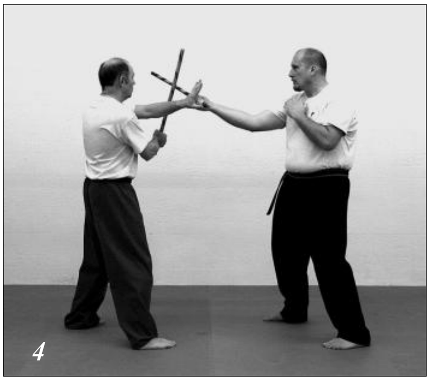
To recap, the 6-count drill goes in this progression:
The driver does a number 1 strike
The defender blocks and does a number 4 strike counter
The driver blocks and does a number 12 strike counter
The defender does an umbrella defense and begins his sequence with a number 1 strike

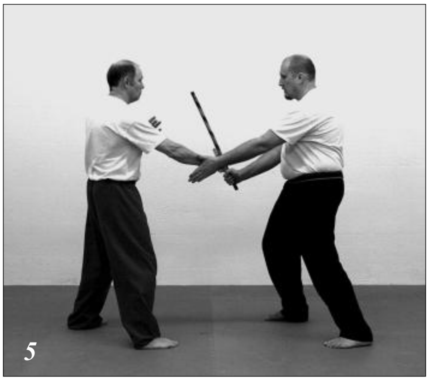


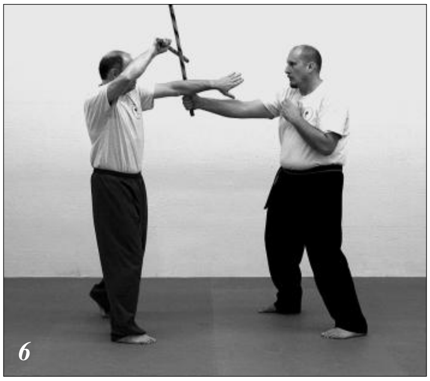




1. Number 1 strike and block. 2. Number 4 strike counter and block. 3. Number 12 strike counter and umbrella

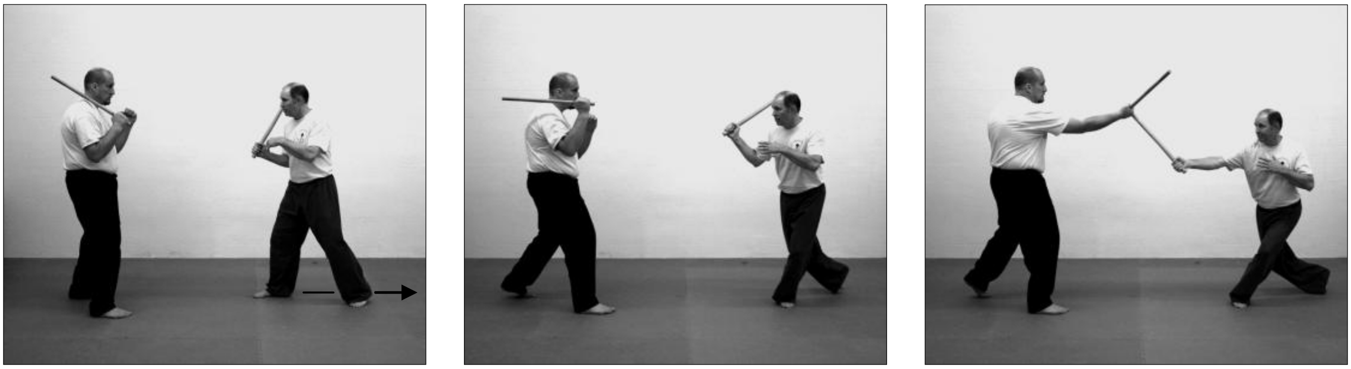




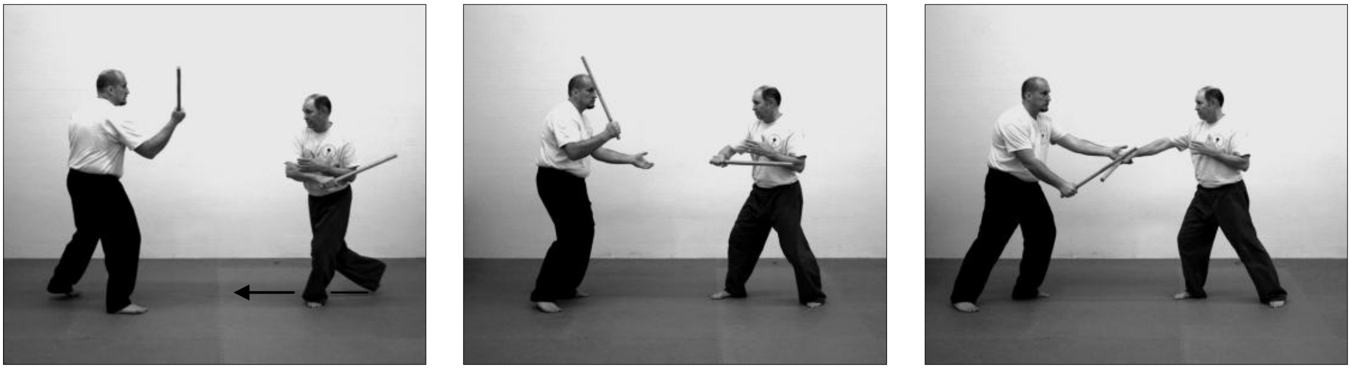


4. Number 1 strike and block. 5. Number 4 strike counter and block. 6. Number 12 strike counter and umbrella

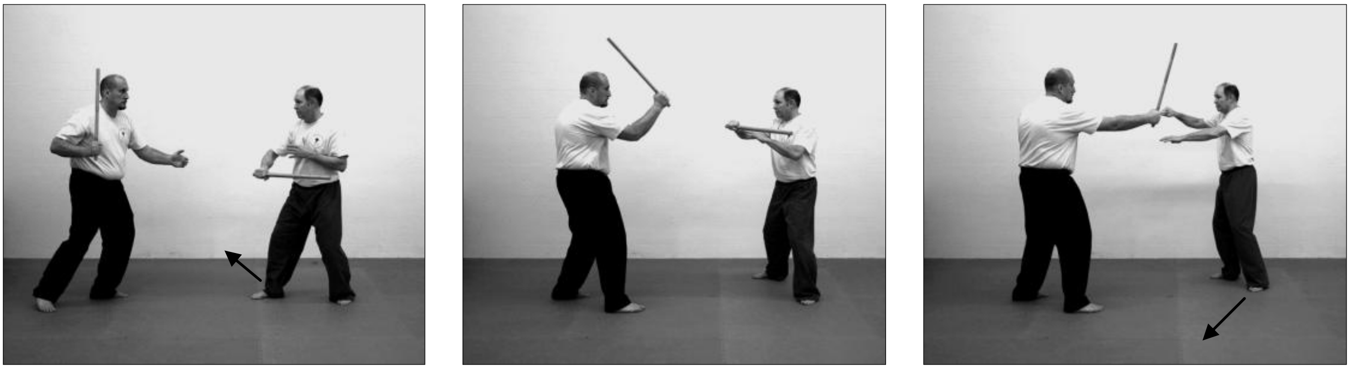
Largo 6-Count drill.



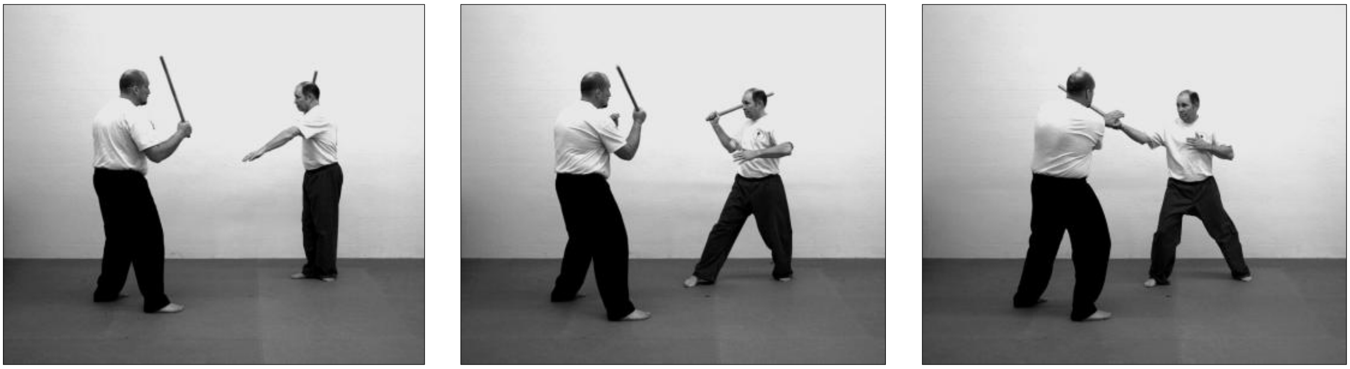
My partner strikes with a number 1 strike. I step backwards out of range and counter strike to his cane hand.



I step back in and counter with a number 4 strike. He checks my arm and execute a drop shot.

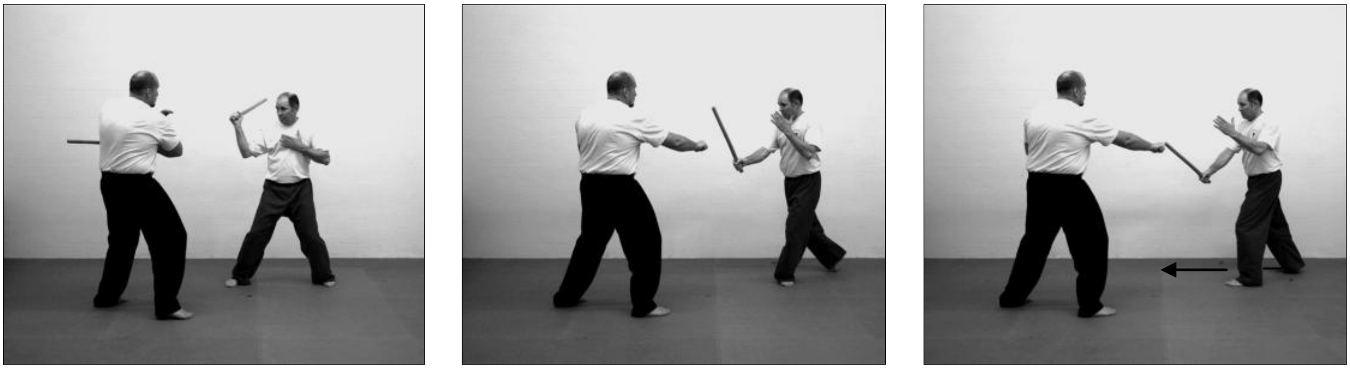


He steps forward and does a number 12 strike. I side step and strike his cane hand with a number 2 strike.

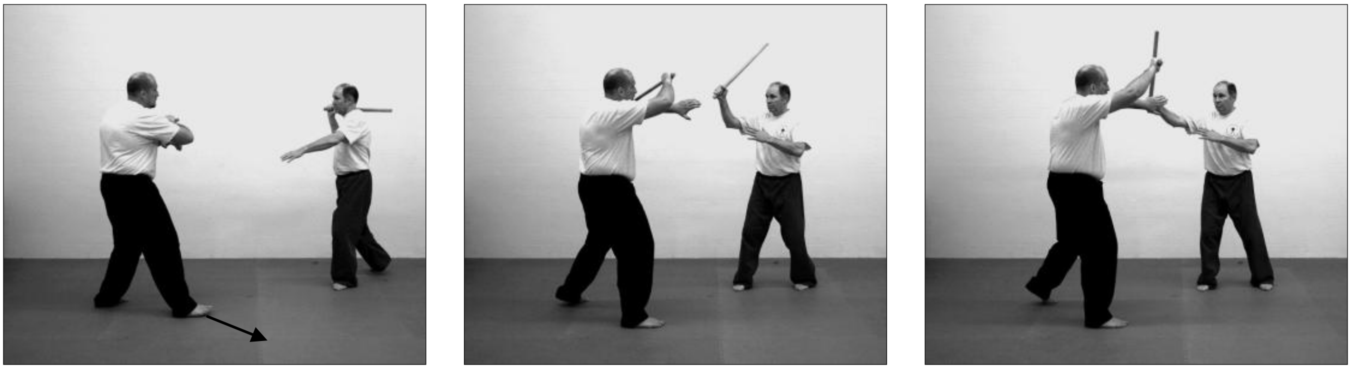


I step back in and counter with a number 1 strike. He angles forward, blocks and checks my arm.

Largo 6-Count drill continued.



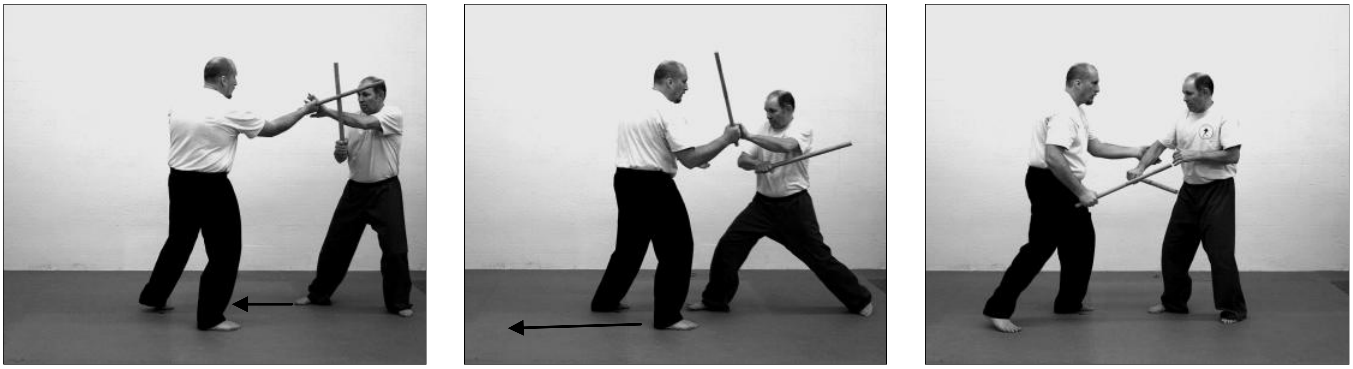
He strikes at me with a number 4 strike. I step back out of range and counter strike his cane hand.



I step back in and strike with a number 12 strike. He angles forward and executes an umbrella defense, and so on.

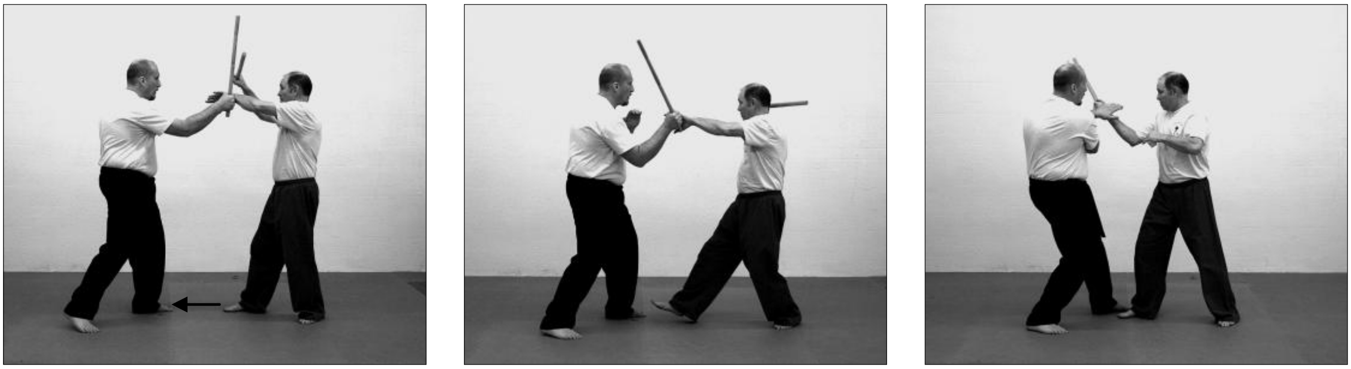
The key point to this particular drill is to teach the defender how to move in and out of range and to be able to change up on his partner. Far too often one can get into a habit pattern of using only one range and this can set you up for trouble against an experienced opponent who can change ranges at will. This drill and the next one, the **Corto 6-Count Drill** , helps to develop one of the pillars of the MA80 System Arnis/Eskrima, *"No matter where you are, you are there already."*

Where in the Largo 6-Count drill you step out of the medio range to execute your counter, in the Corto 6-Count drill you purposely go forwards to bring the fight into close quarters. You will notice that in this drill you do not angle step for your defense. You block and go right in on him.

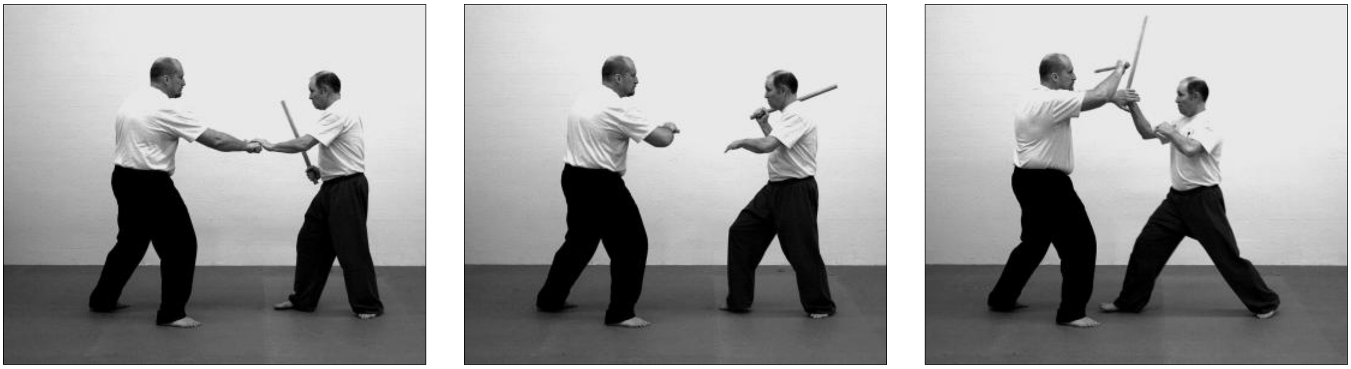


He strikes at me with a number 1 strike. I block it, step forward to hit him with the punyo. He steps back to block it.

Corto 6-Count drill continued.

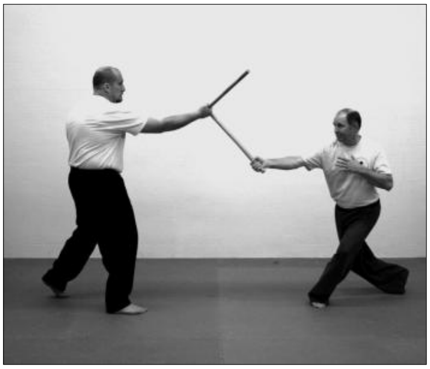


He steps back to strike at me with a number 4 strike. I umbrella it, step in to hit him with a close quarters number 1 strike.

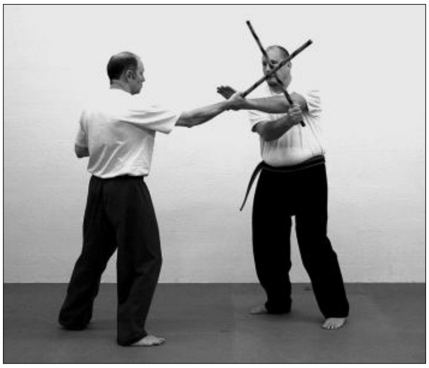


He steps back to strike with a number 4 strike. I move in to strike with a close quarters number 12 strike.

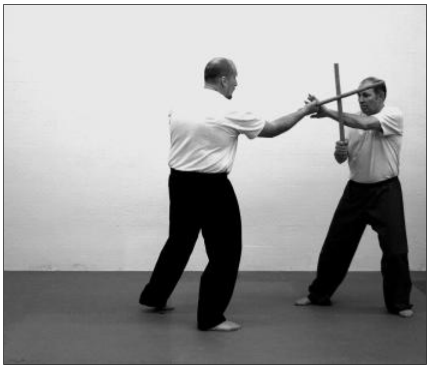
You can see in the comparative photos the difference in distances used in the corto, medio, and largo 6-Count drills. You can use this concept with any of the drills taught in the MA80 System Arnis/ Eskrima. The 6-Count drill is the easiest one to get across the concept of interchanging ranges to gain the advantage.



Largo backward step.



Medio angle step.



Corto standing still.

Throwing/Takedown Techniques

An advanced set of skills for the Senior Red Belt has to do with throwing/takedown techniques. I have covered this very thoroughly in my book *Advanced Martial Arts.* A portion of the text and photo material has been reproduced here.

The art of body management or the physics of throwing your opponent are quite simple. The bottom line is first you have to unbalance your opponent. There are various different explanations of how to off-balance your opponent in order to throw him. A well known example from judo is the concept of kuzushi. Ku is the Japanese number for 8. It has to do with unbalancing your opponent in any one of eight directions. The noun comes from the intransitive verb, *kuzusu*, meaning *to level, pull down, or demolish*. As such, it is refers to not just an unbalancing, but the process of getting an opponent into a position where his stability, and hence ability to regain compromised balance, is destroyed. Kuzushi is one such method.

In over forty years of research what I have found is that there are three aspects to unbalancing your opponent which if applied, will topple anybody with comparative ease. These are simply stated and can be learned with ease.

Structural Displacement

The first has to do with Structural Displacement. This is getting your body out of its natural alignment. If you look at anyone standing up, their posture, one- for-one, is similar in that everything is piled on top of each other in a straight line.

The head is over the neck.

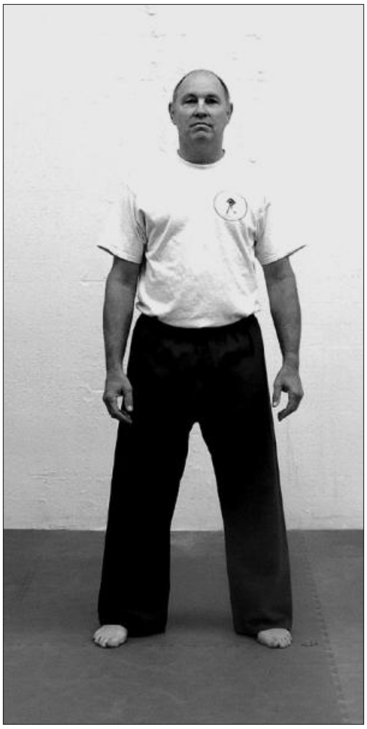
The neck is over the torso.

The torso is over the midsection.

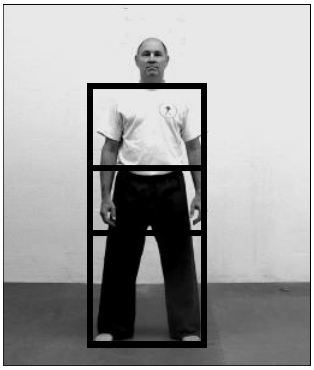
The midsection is over the hips.

The hips are over the knees.

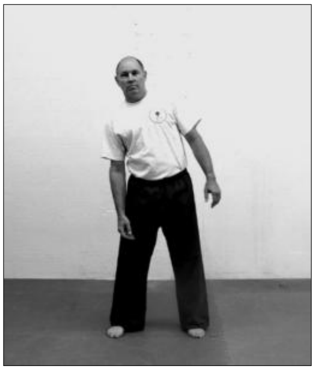
The knees are over the ankles & feet.



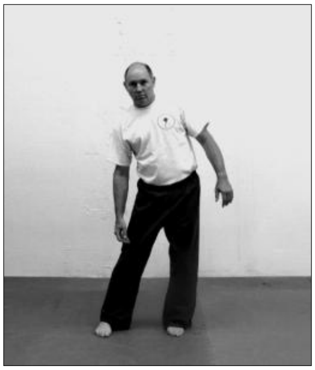
This is so simple that it is often overlooked. In off-balancing your opponent one of the three aspects is that you want to 'ruin' the natural structural alignment of your opponent. A very simple way of teaching this is what I call 'the three cardboard box rule'. If you stack three equally square cardboard boxes on top of each other, you will have a relatively stable standing structure. If you misalign any one of the boxes, the structure becomes less stable. Look at the illustrations. Note that if you misalign the bottom box, the structure will fall over. If you misalign the middle box, the top is unstable. If you misalign the top box, it will fall off the structure.



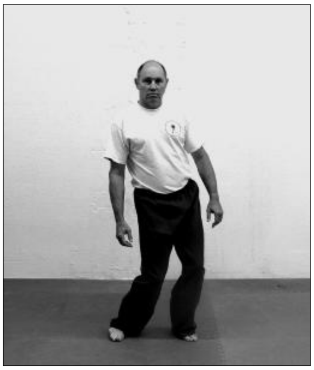
Three cardboard box.



Top box displaced.



Middle box displaced.

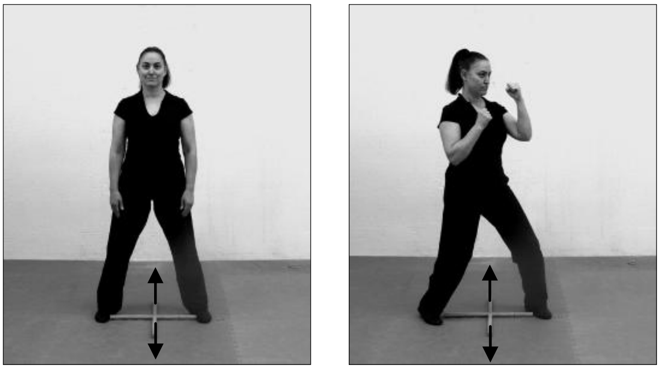


Bottom box displaced.

Look what will happen if you misalign any two of the boxes. You will create greater instability. In looking at the human body, the bottom cardboard box is the area from the knees on down. The middle cardboard box is in the core of the body, hips and mid-section. The top cardboard box includes the head and chest. Look at the illustrations and you will see that if you get any of the body's 'cardboard boxes' out of alignment, you will have an unstable body position. This is the first key aspect of throwing your opponent.

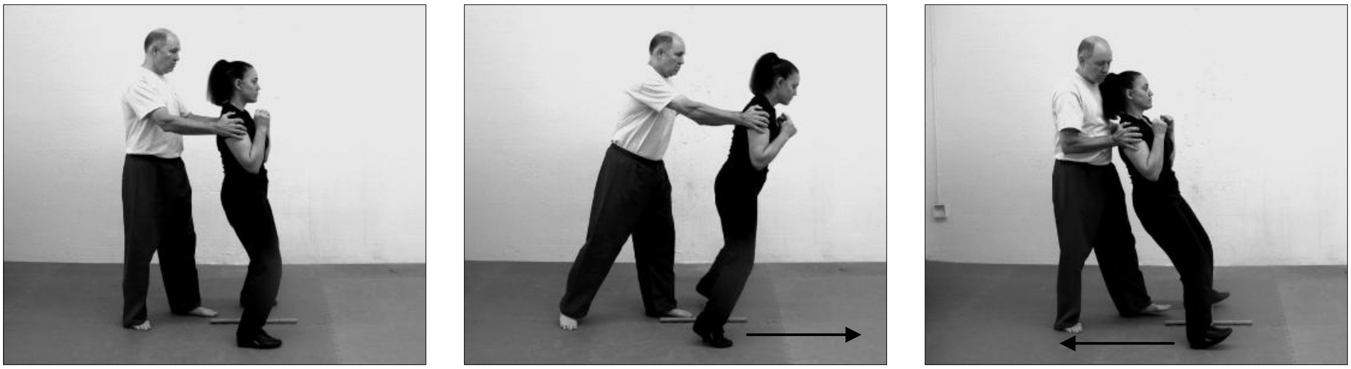
Dead Angles

There is a common aspect to your opponent's balance when you look at how his feet are positioned. Take a look at any karate or boxer stance for example. Usually one foot is forward of the other. A stance is to provide stability and mobility. Here is an interesting factor. Draw a straight line connecting one foot to the other. Now draw a line that makes a perfect cross (right angle) to that line and attach arrow marks to either end of that line. You now have your opponent's Dead Angles.



Her dead angles are pointed out by the arrows.

If you push or pull in either one or the other of those directions you will easily off-balance your opponent. If you pull you will rock your opponent onto his toes. If you push you will rock your opponent onto his heels. The term Dead Angles is one I got from noted martial artist, Tim Cartmell. It is a commonly known concept but I think his term is the best descriptive one for this.



If I push her towards her forward Dead Angle, she'll go onto her toes; to her backward Dead Angle, onto her heels.

Leg Tension/Friction

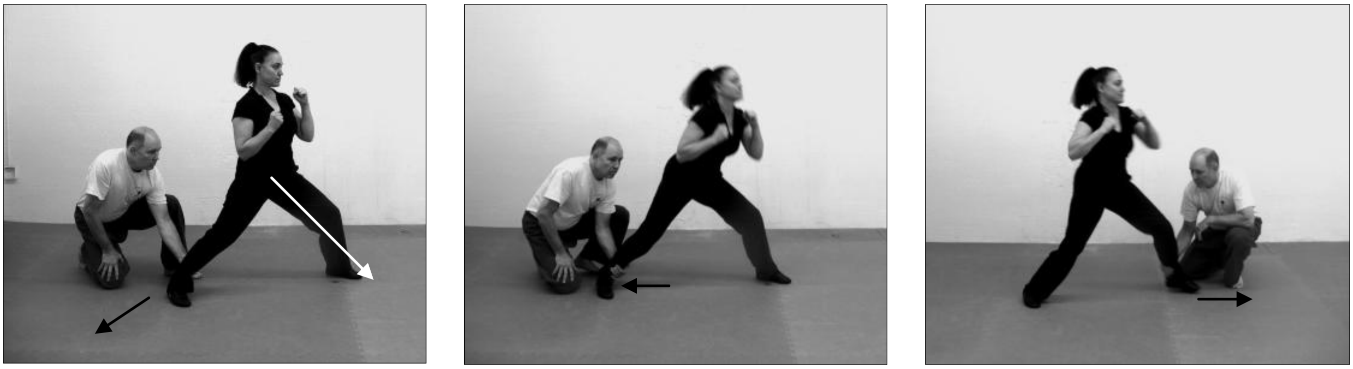
This aspect is one that is less commonly spoken about. If you look at a stool you notice that it has three legs, each pointing outward from the hub (seat) at an angle. It has three points of directional force coming out from the hub.

People are bipeds – two legged. There are a couple of factors that keep us upright and not continually falling over. First is relative tension in the legs. A toddler learning how to stand keeps falling over again and again until he learns how to use leg strength to keep them from buckling. As adults we do not notice how we are constantly using our leg muscles to stand and maintain equilibrium on a daily basis. We usually notice this if your legs are exhausted and only then do we notice what we are doing to maintain balance or an upright position.

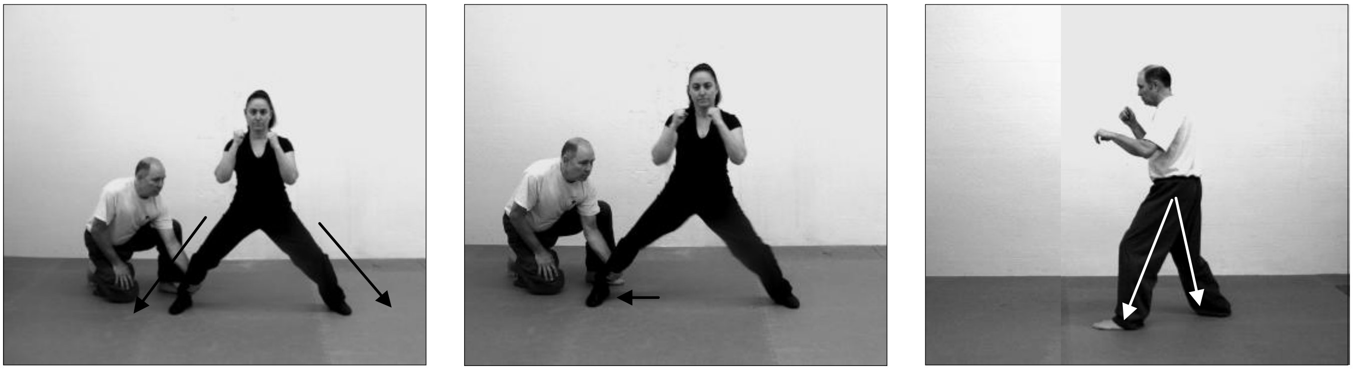
The second factor has to do with friction. This is friction of our feet on the ground. We don't normally notice this factor until we are walking on ice or mud. This is when the terrain gets slippery. 'Slippery' is just an indicator of lack of friction that keeps our feet from naturally sliding when we walk. Walking on ice the length of our stride becomes noticeably smaller to keep from slipping and falling. Where this comes into play regarding body management is as follows.

The larger the stance, the further distance the feet are from each other. This means more muscular tension in the legs and the amount of friction of his feet on the ground are what 's keeping him from sliding out and falling down. If you are in a boxer stance your feet are roughly a shoulder widths distance apart. When you look at the angle of the thighs coming out from the hips you will notice they are pretty much vertical. There is not much force coming out from the hub, so to speak. Disrupting his friction and contact with the floor is not going to be much of a factor unless you are using some type of over the shoulder throw in which you decrease his friction *upwards* prior to the execution of it.

Direction of tension in the wider stances are depicted by the arrows.



Tension lines. Pull backwards or forwards to release the friction holding her stable.



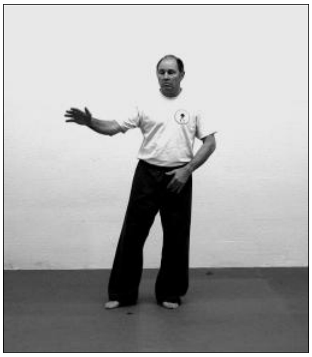
The tension in a side stance follow the lines of the thighs outward. In a short stance the lines of tension go down.

Throwing Techniques

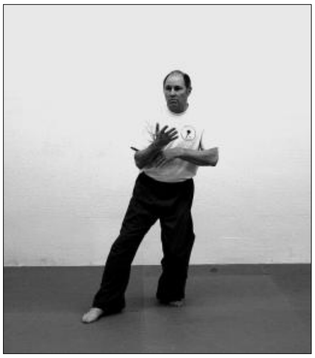
I will illustrate a number of common throws and will show you which of the key aspects of body management apply. In any kind of throwing technique, at least two of them are working. Several of them will have all three. Once you become familiar with these examples you will be able to research all other kinds of throwing techniques for yourself and see which of the key aspects will aid you. The only troubles you will have in executing throwing techniques are if:
1) you do not distract your opponent with a strike prior to attempting the throw and
2) if you do not disturb his alignment as part of your set up.

If you do 1 & 2 above, your throw will be effortless.

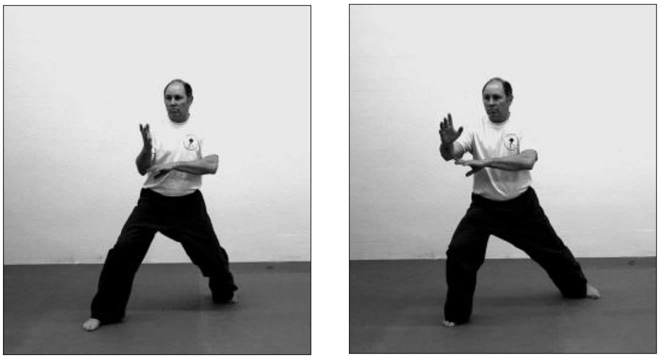
Diving Throw The Diving Throw is the signature takedown in the Filipino art of Modern Arnis. It is a good example of what I call integrated body action. Integrated body action is the use of the entire body as one unit. Solo, the throw would look like a simple stepping action forward.



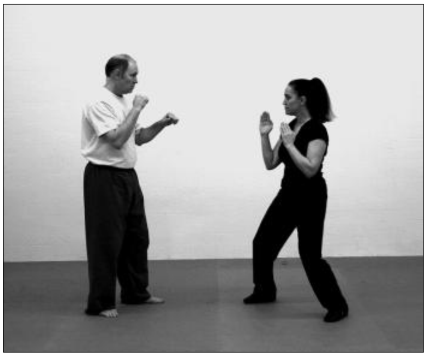
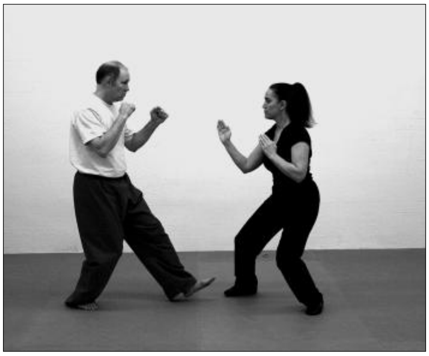
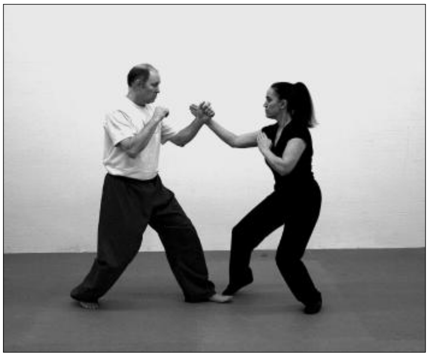
Blocking action



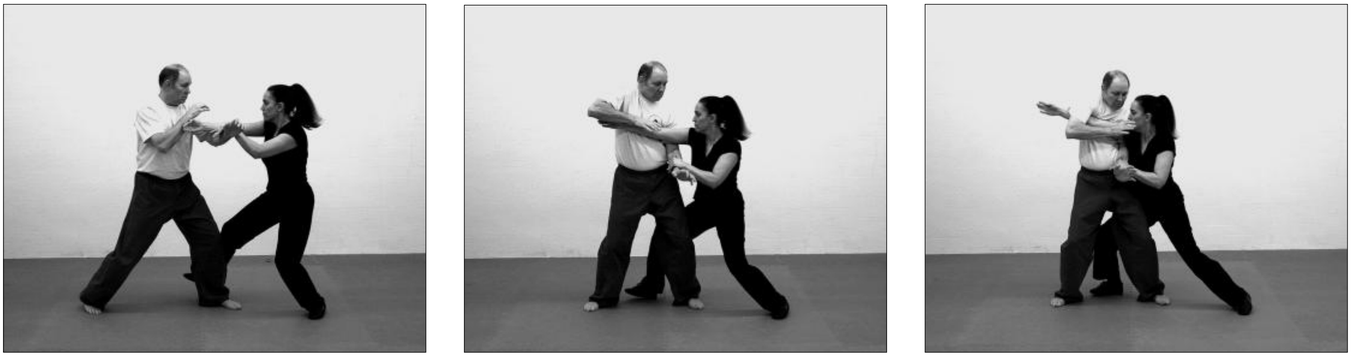
Preparing to step



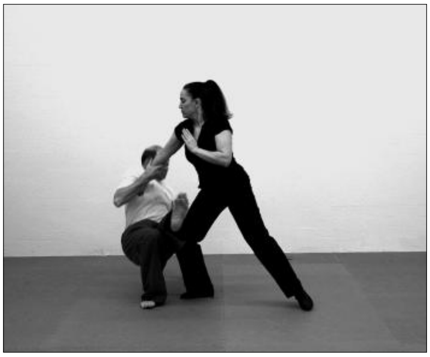
Integrating the step and forward arm action

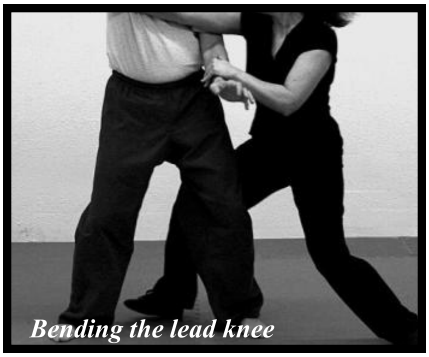




I step forward to strike at my partner. She parries and captures my striking arm. She steps in behind my leg.

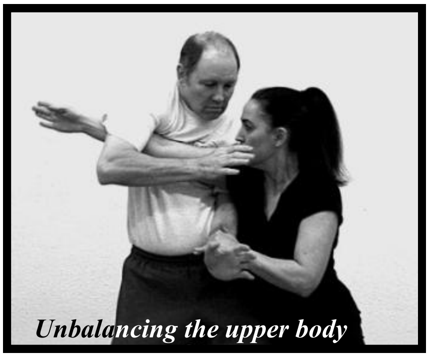


She bends my front knee while pushing my upper body backwards for the throw.



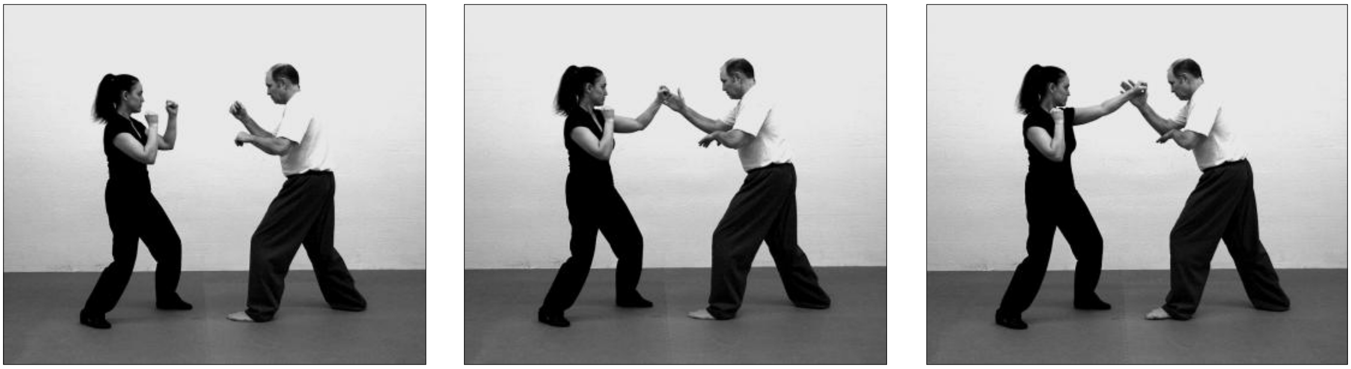


Bending the lead knee

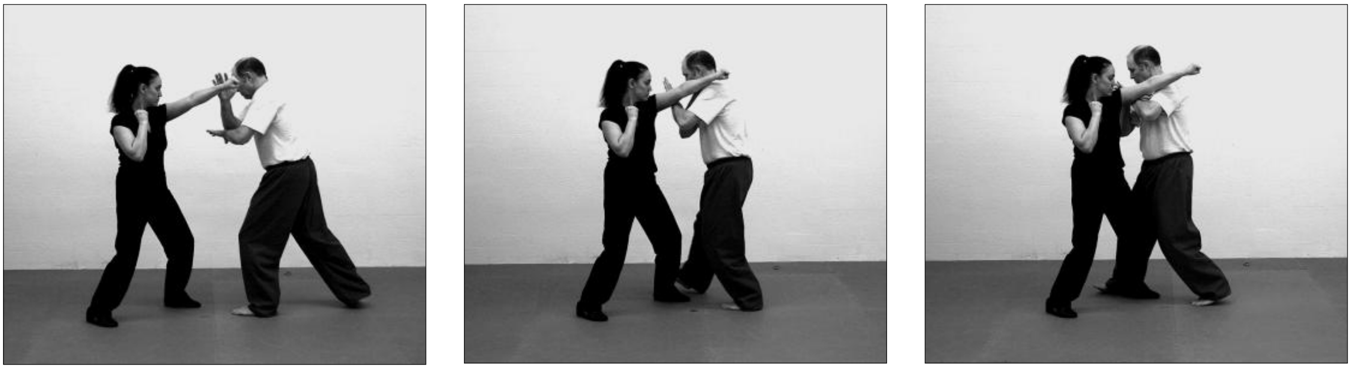


Unbalancing the upper body

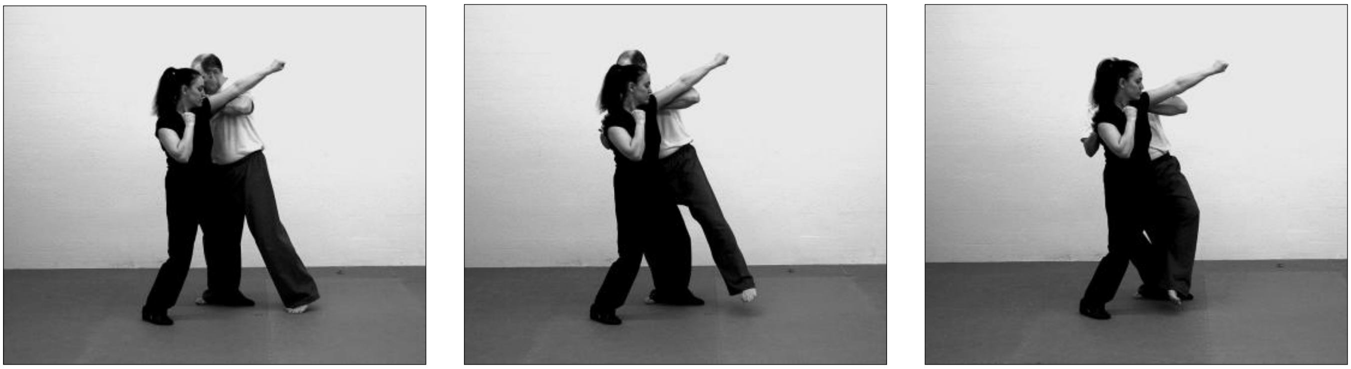
This application of the **Heel Hook** is against the lead hand punch.



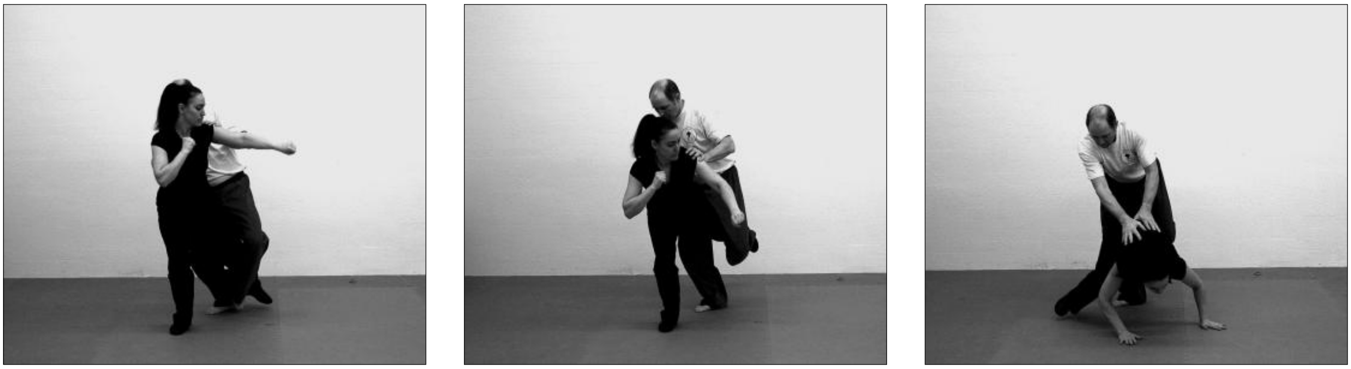
My partner shoots a lead hand punch at me. I parry her punch and step forward with my rear foot to behind her leg.



When I end up behind her I push her shoulders sideways to disrupt her ‘upper box’.

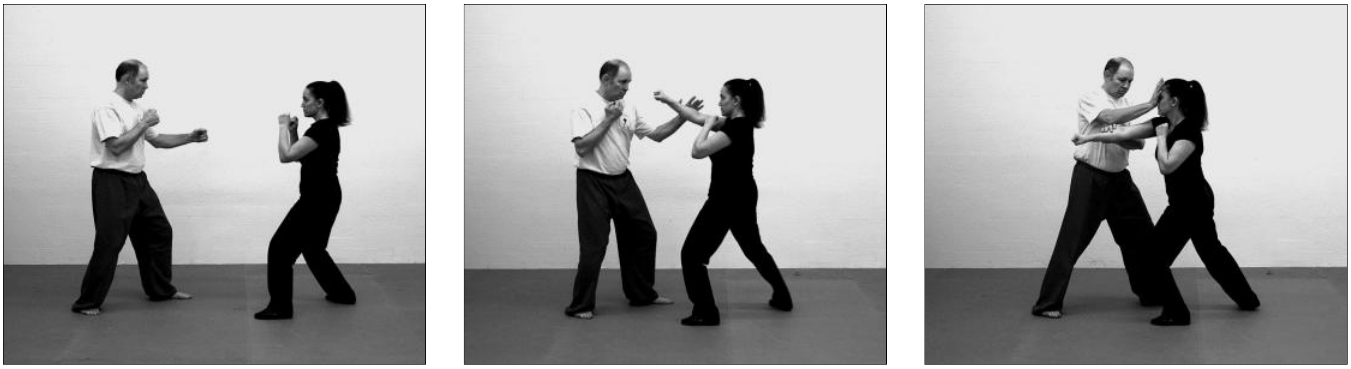


I reach around her leg at mid level with my rear leg. I will hook her ankle with my ankle and pull her leg to my rear.

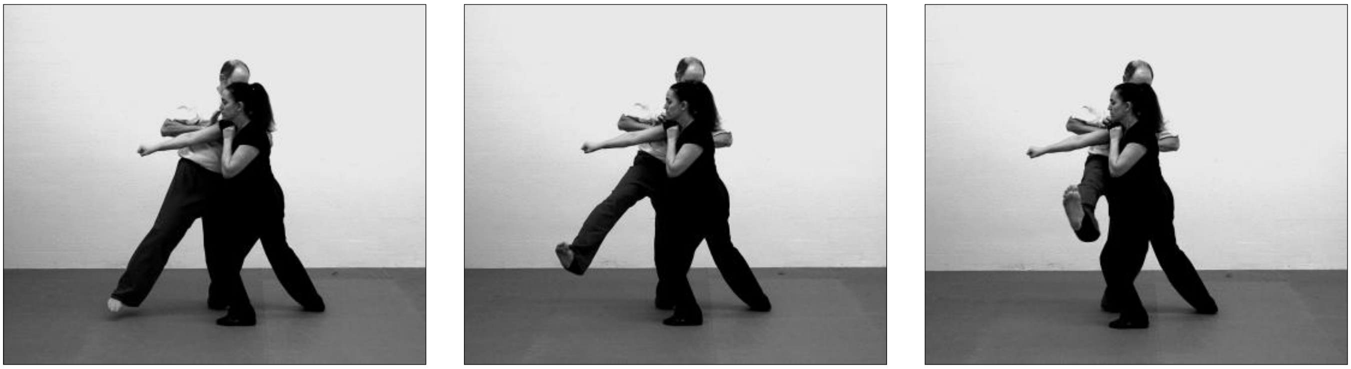


I pull her leg and push her upper body towards her dead angle. This causes her to fall straight towards her face.

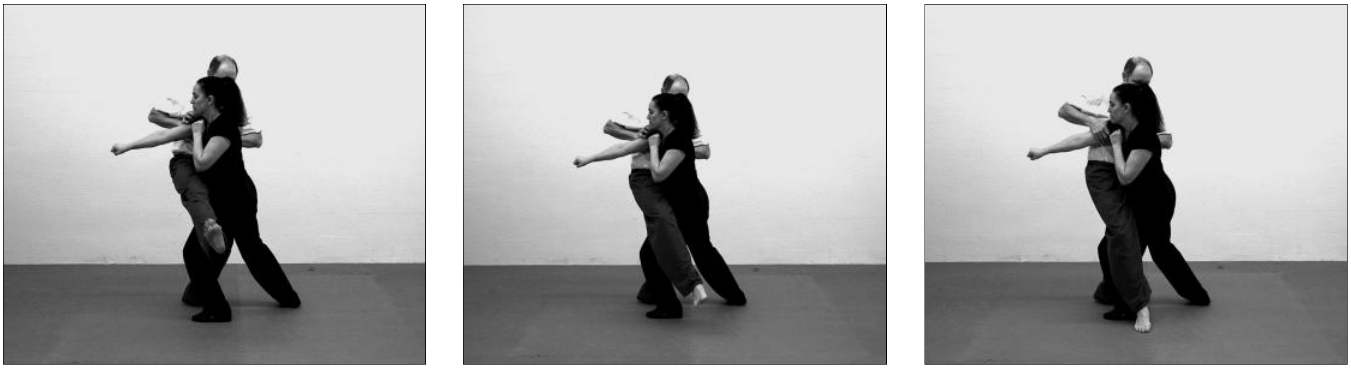
The **Cross Over Heel Hook** is against a rear hand punch. Done quickly this produces a very nasty fall for your opponent. When training with a partner, take care not to injure him.



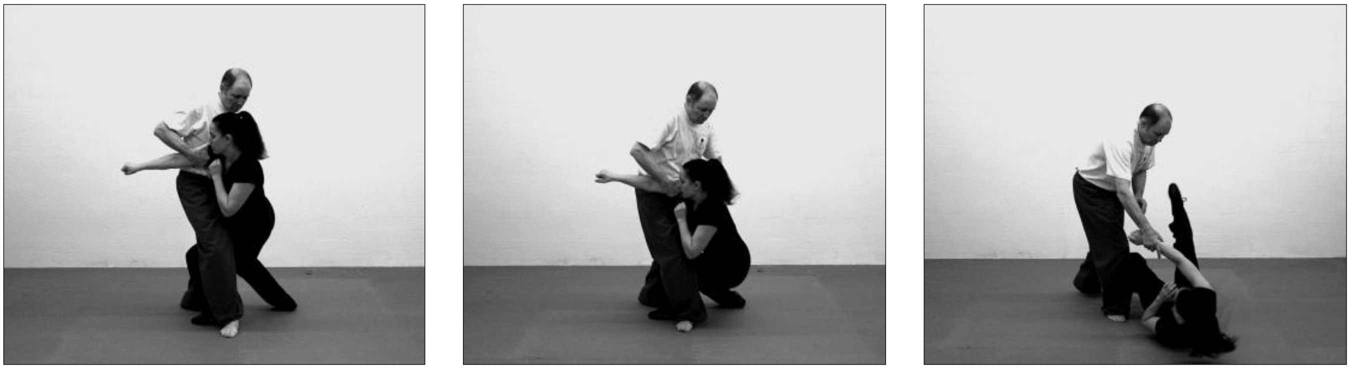
My partner strikes at me with a rear hand punch. I parry and counter strike with a palm heel punch.



I slide to the side of her shoulder, push to off balance her and wrap my rear leg over her lead leg.

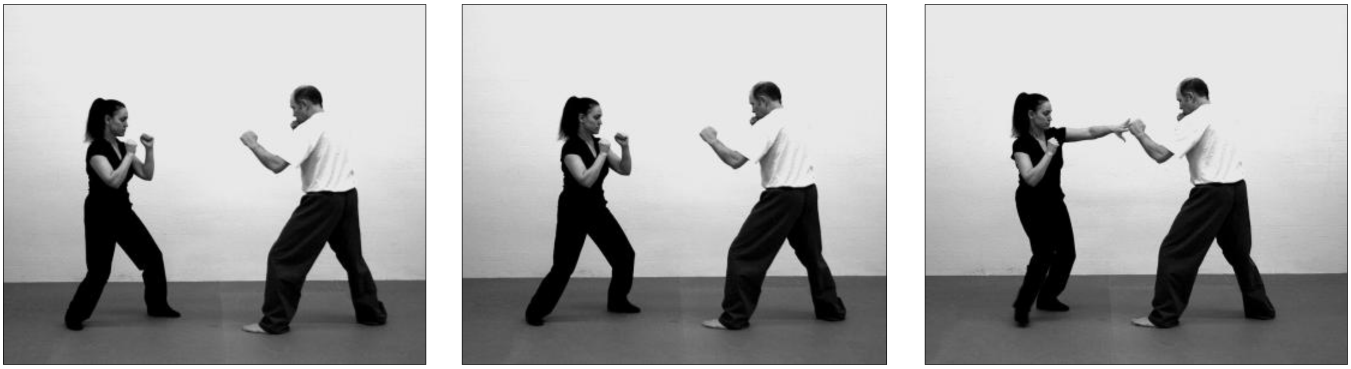


When I set my foot down I keep my upper body erect. This displaces her 'upper box'.

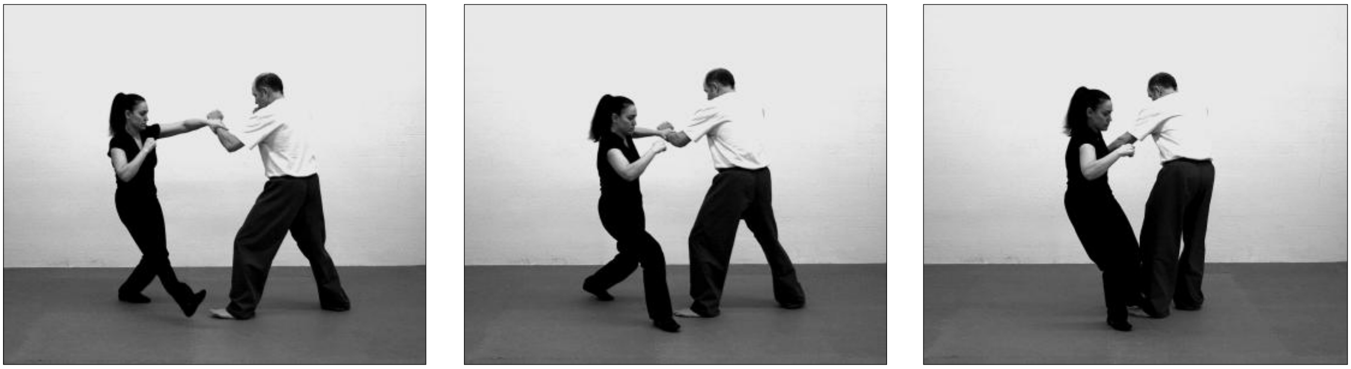


I push her sideways. My leg blocks her leg from moving and causes her to fall. This produces a nasty fall when done quickly.

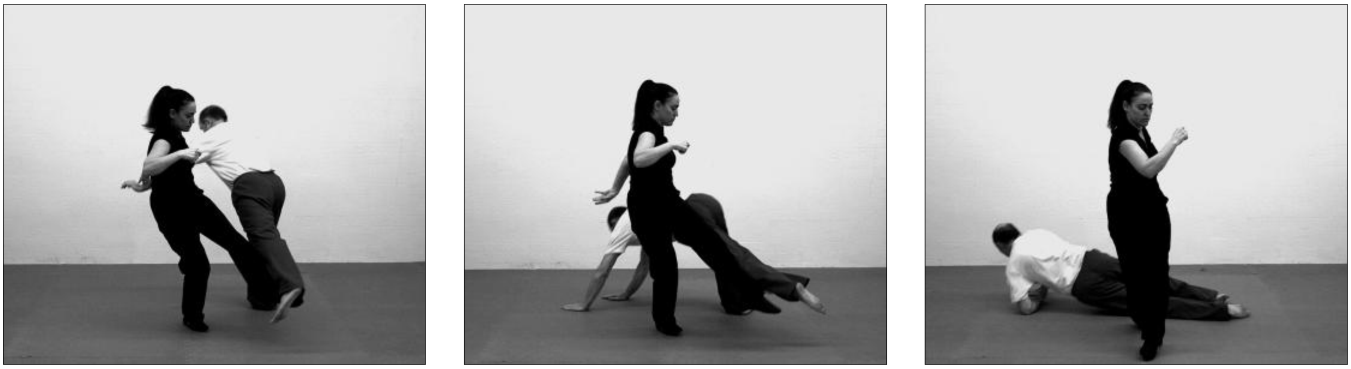
The **Inside Foot Hook** utilizes a pull towards your partner's dead angle to effect the throw.



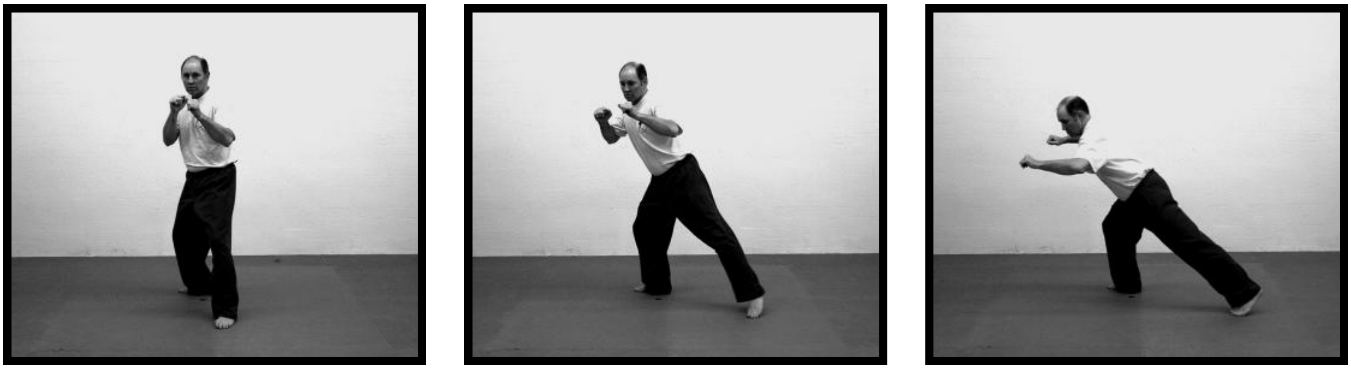
My partner does a cross step to come in and grab my lead hand. The cross step sets her up for the foot hook.



She pulls my lead arm to disrupt the 'upper box'. She cuts with her rear leg to the inside of my leg down by the ankle.

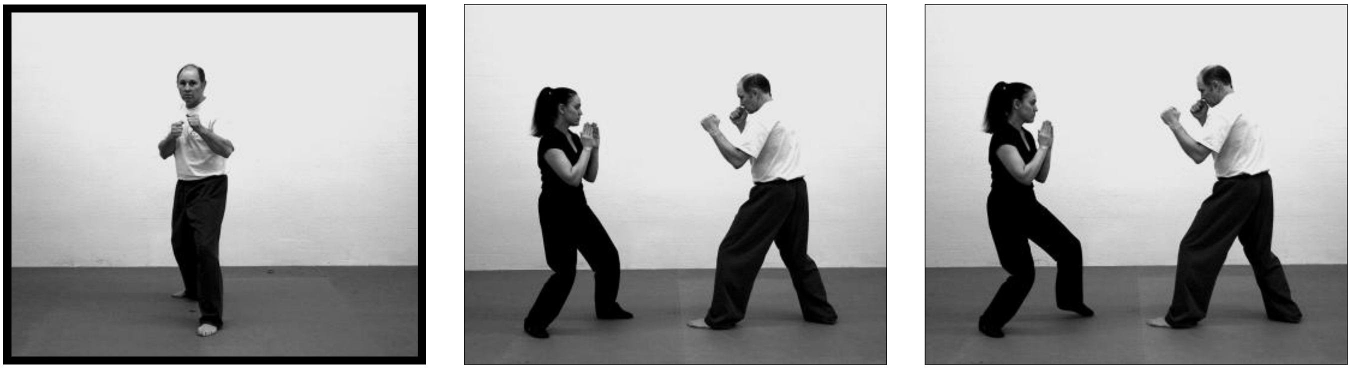


As she cuts through she pulls me towards my forward dead angle to complete the takedown.

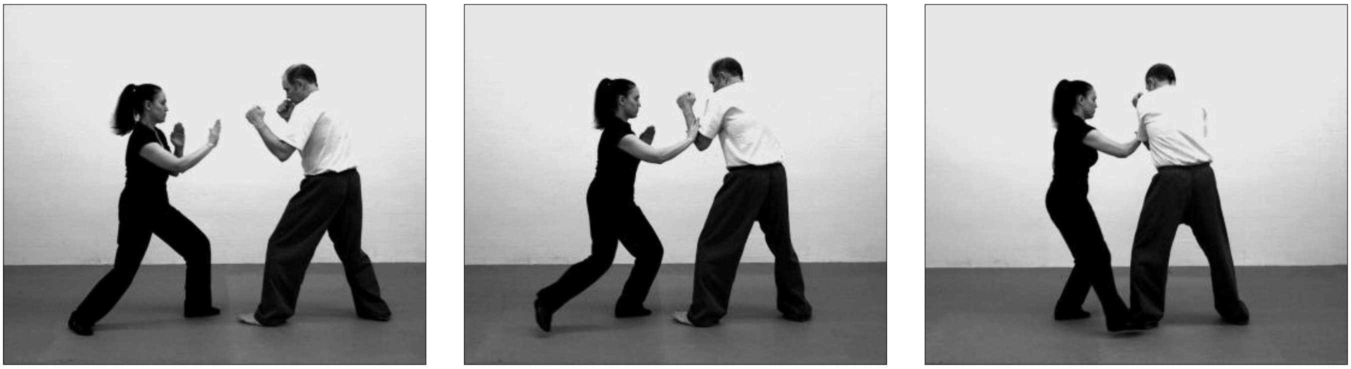


You can see how the combination of the pull ('upper box') and the hook ('lower box') completely disrupts the structure.

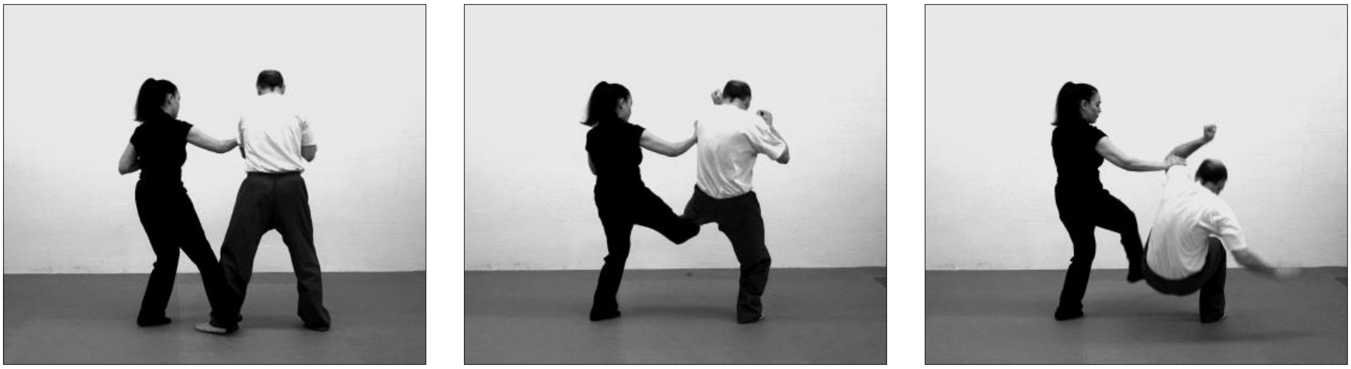
The **Outside Foot Hook**.



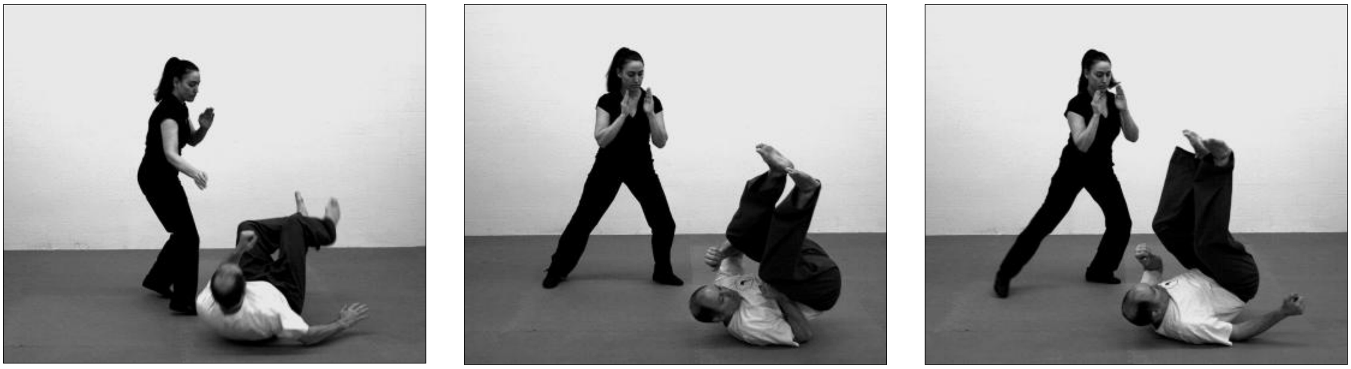
This takedown is best done against a shallow stance (above). My partner comes in, checks and offsets my lead arm.



This turns my body, disrupting the ‘upper box’. She follows through with a foot hook to my lead ankle.

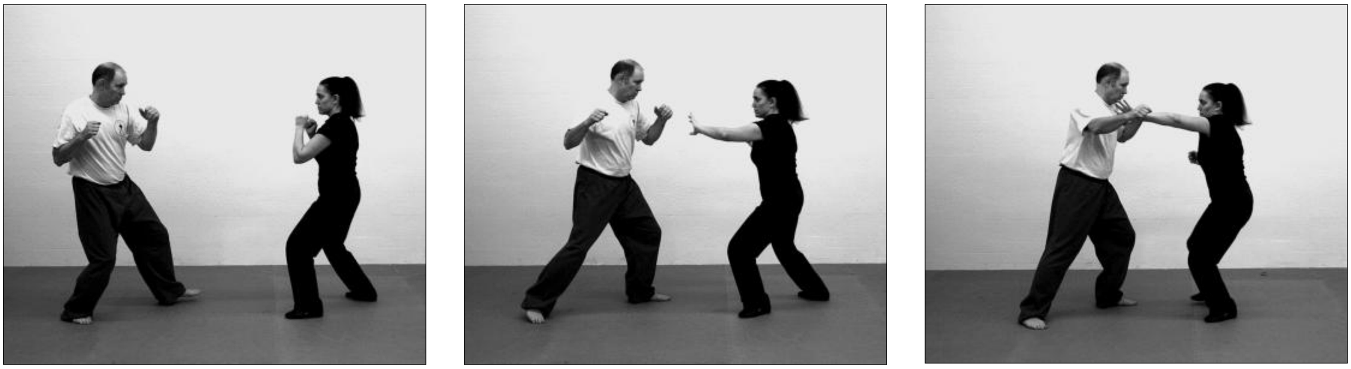


Her foot hook is in the direction of the pressure of my stance. She pulls me towards my rear dead angle as she hooks.

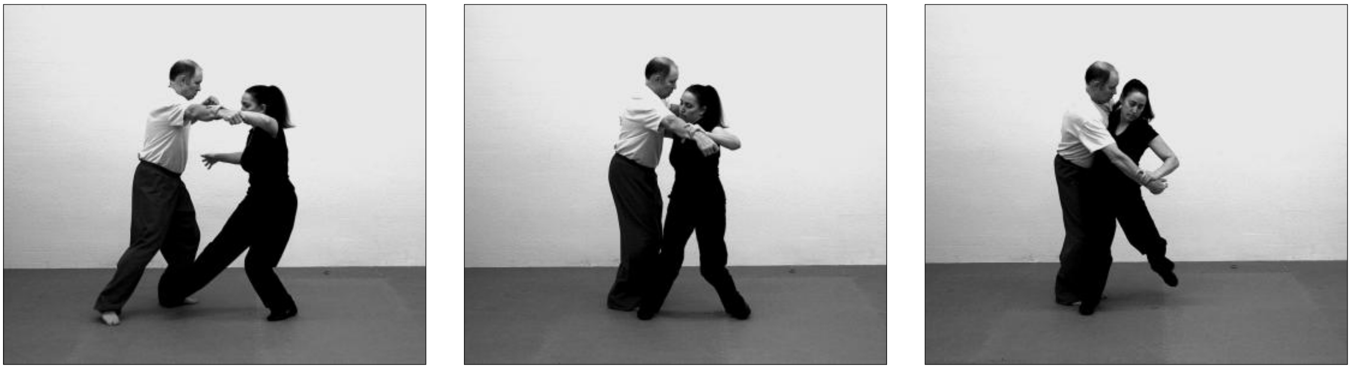


This two-way action results in the takedown.

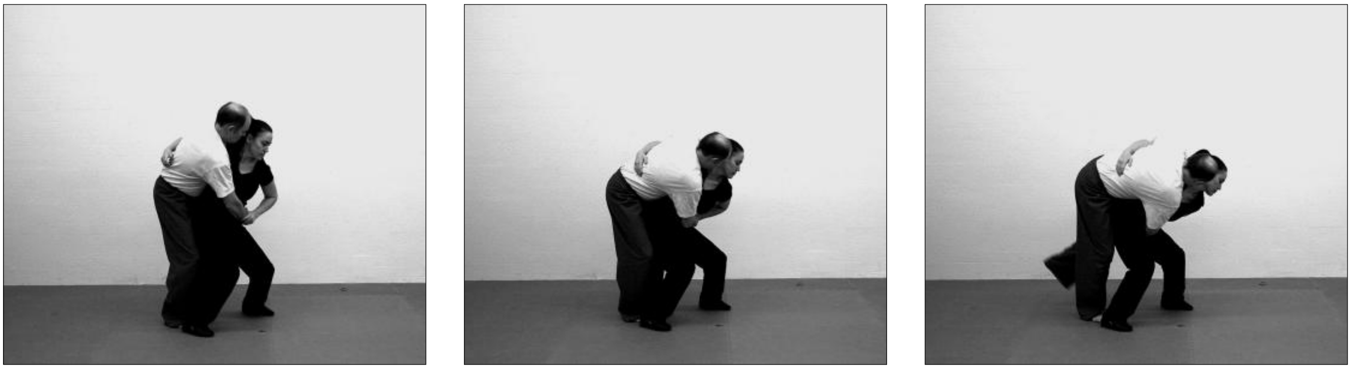
The **Hip Throw** is another technique common to many martial arts.



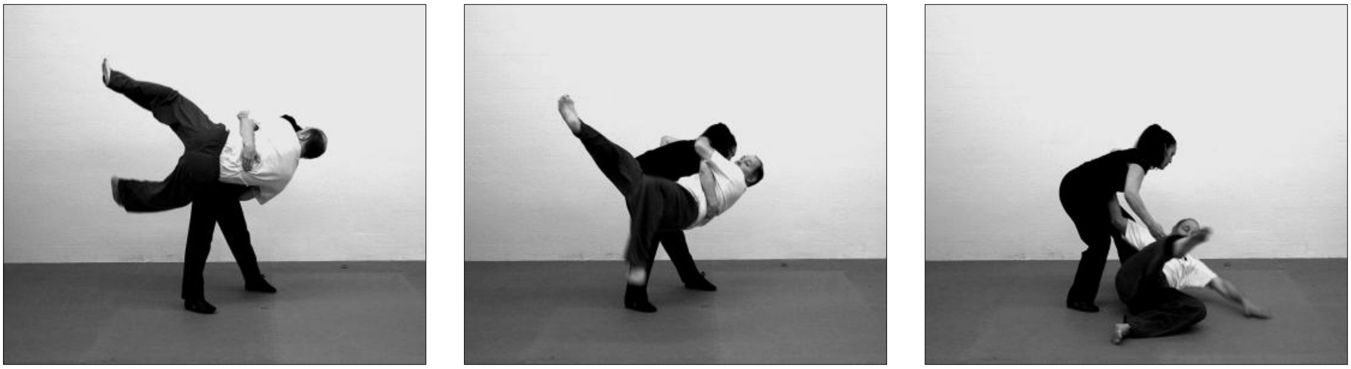
I fire a right hook at my partner. She goes inside of the hook to block and capture my arm.



She steps in front of my right foot and wraps her right arm around my waist, pivots. She lands facing my forward dead angle.

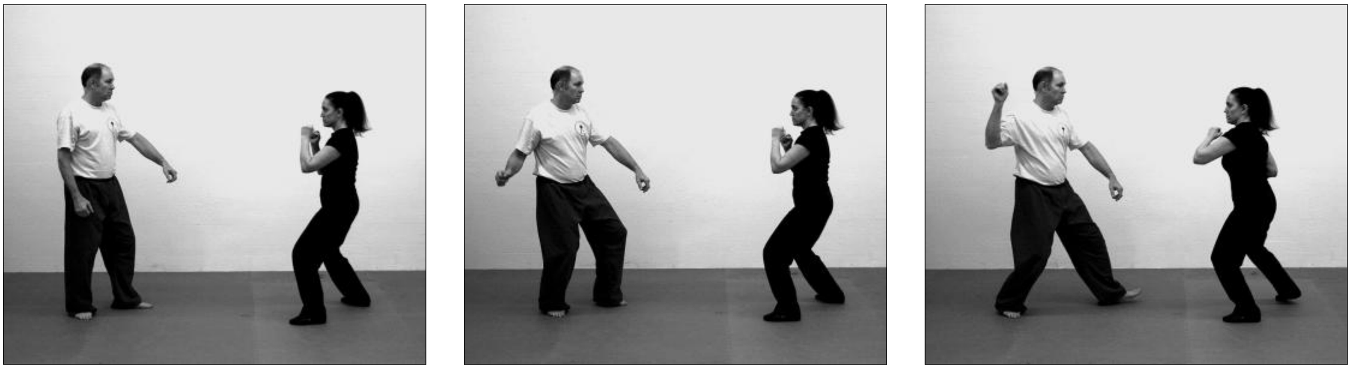


She sets her left foot in front of my left foot, bumps my pelvic region to pull forwards to disrupt my 'middle' and 'upper box'.

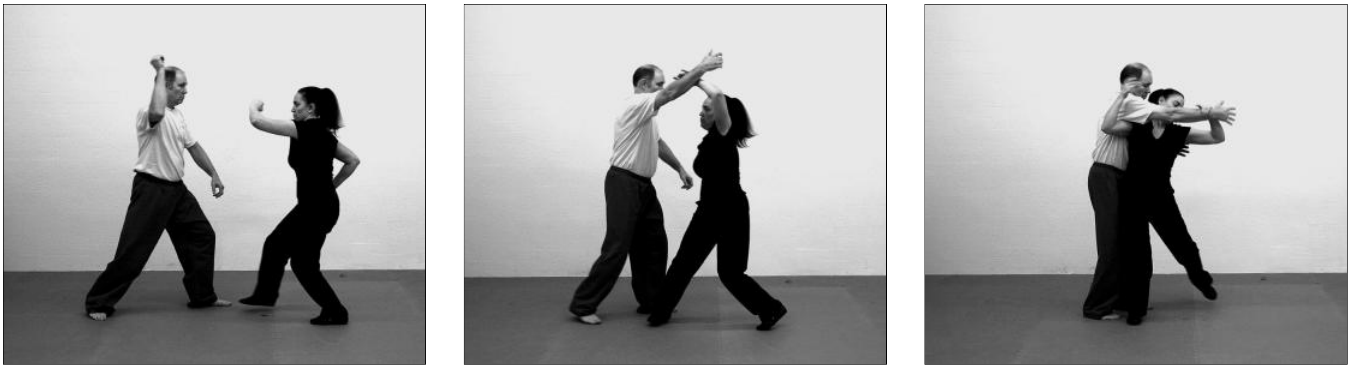


She straightens her knees lifting me up on my toes. She twists sharply to throw me over her body

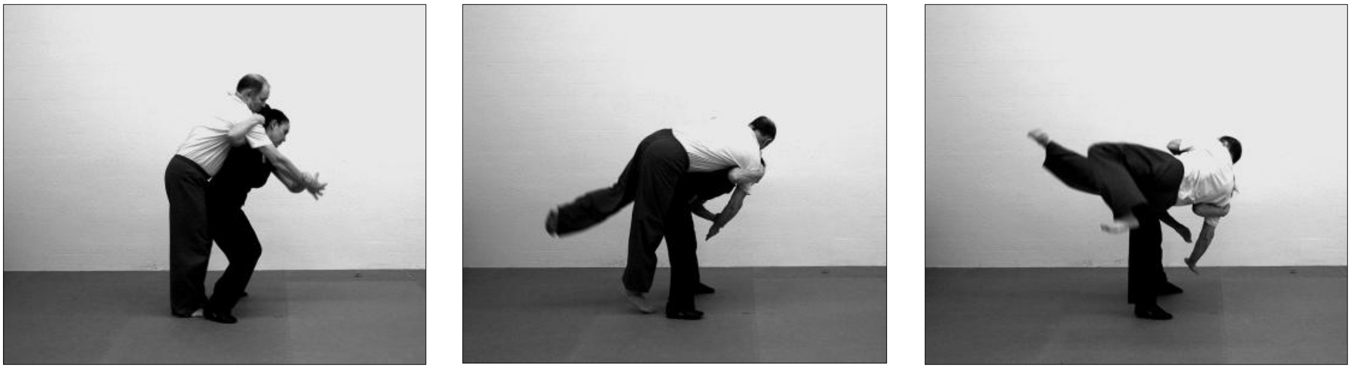
The **Shoulder Throw** is another technique common to many martial arts.



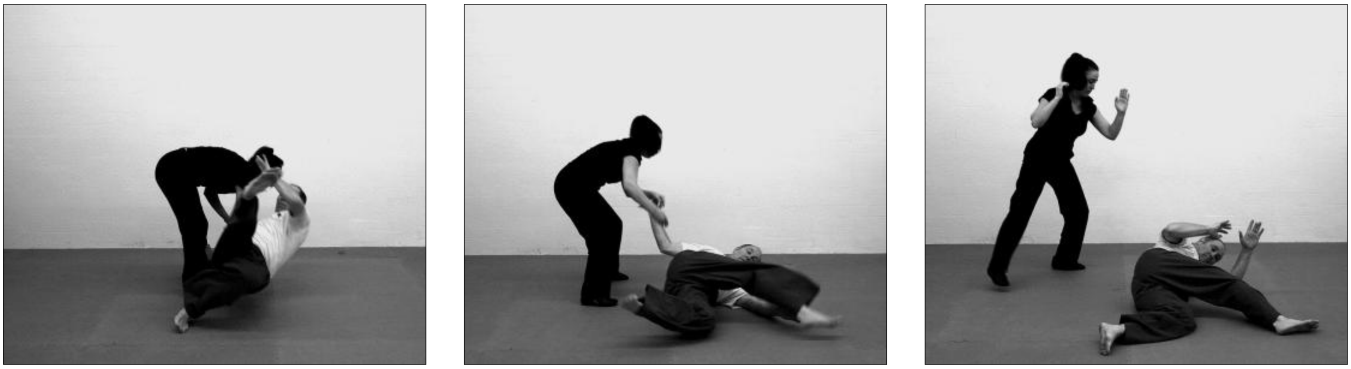
I strike at my partner with a downward strike. She steps in to intercept with a block to my strike.



Upon contact, she captures my arm and pivots into me as she did with the Hip Throw.

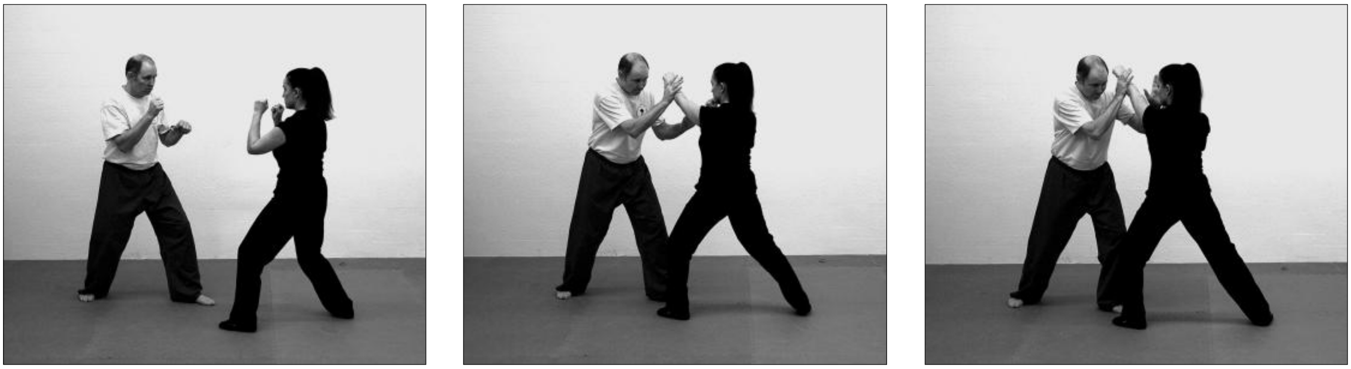


She displaces my ‘middle box’ by punching her hips backwards and displaces my ‘upper box’ by pulling forwards.

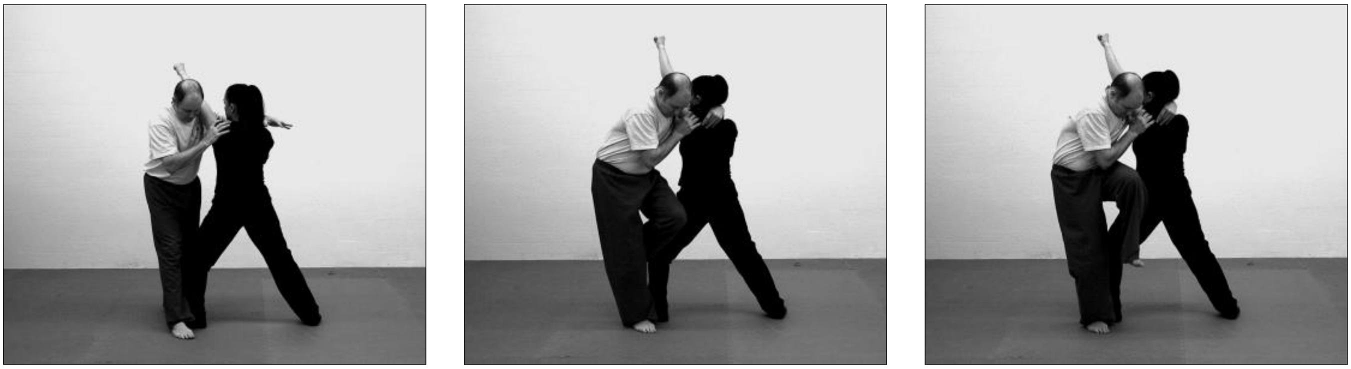


Once I am being hoisted over her back, she sharply bends forward to slam me to the floor.

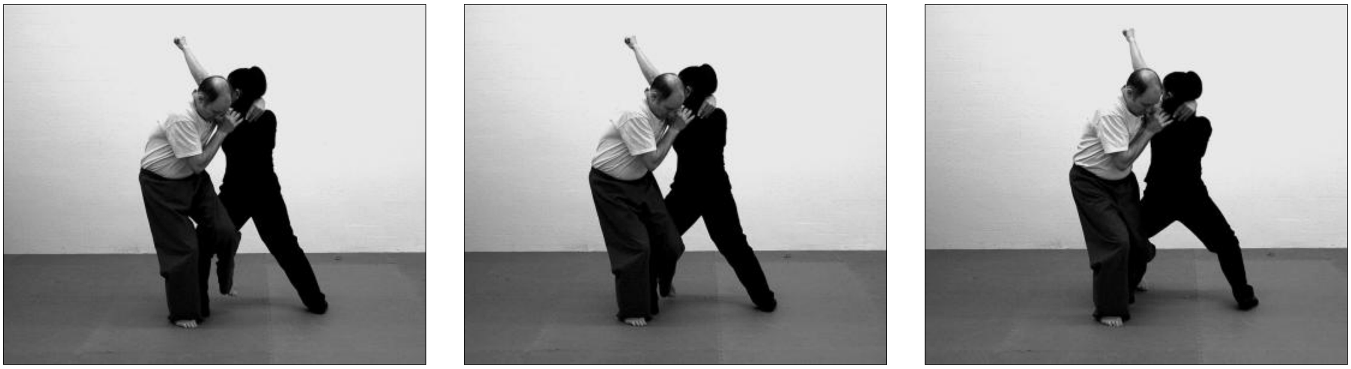
The **Kick Back Throw** is a common throw to many martial arts. I do mine a little bit differently so as to make as much use of body management as possible.



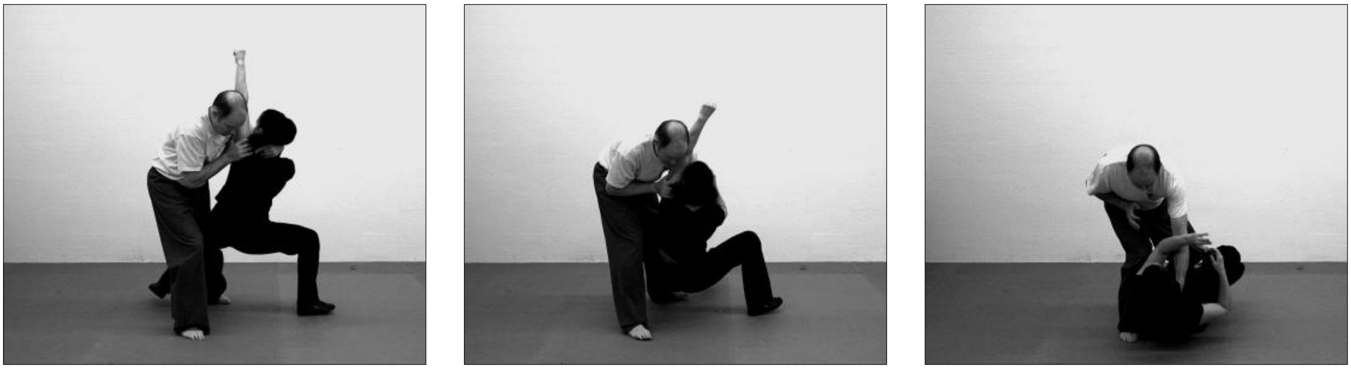
My partner strikes at me with a lead hand punch. I parry and counter with a palm heel strike.



I step forward with my right foot and grab her by the shoulders. My left leg lifts as though I am going to front kick.

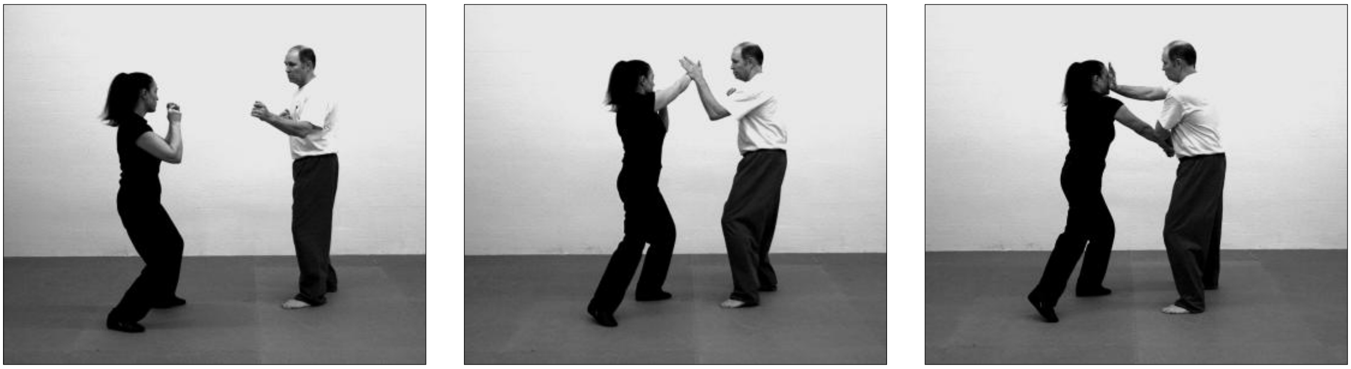


I put pressure on her shoulders as I reach back as far as I can with my uplifted foot. I touch the floor with my knee well bent.

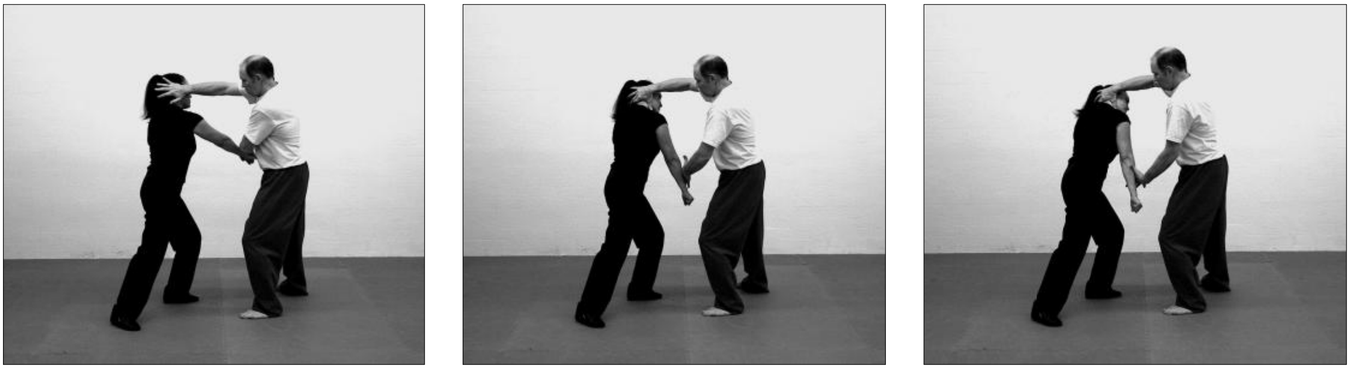


I snap my knee straight which pops her leg in the direction of her tension. I pull her towards her back dead angle.

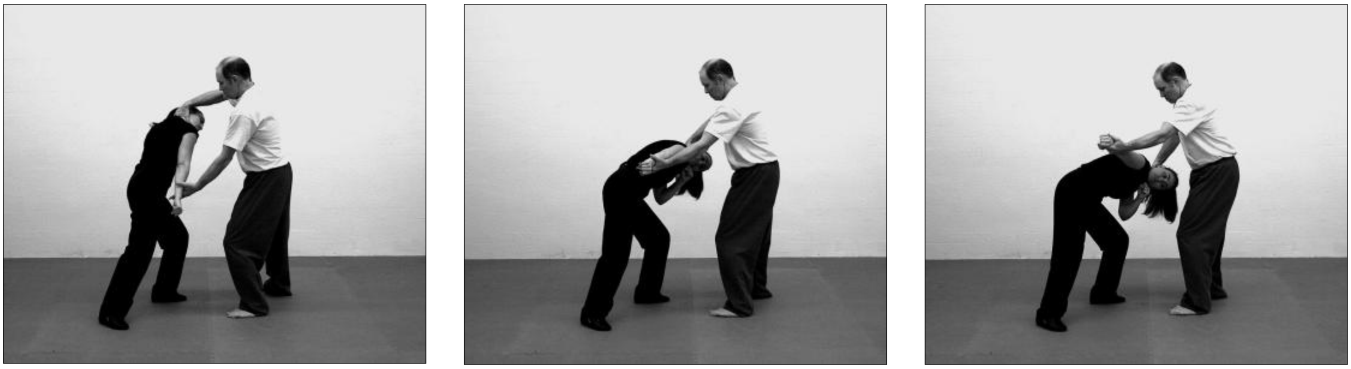
The **Spiraling Head Throw** is a throw that is seen in many grappling arts. I include a key point to ensure its effectiveness.



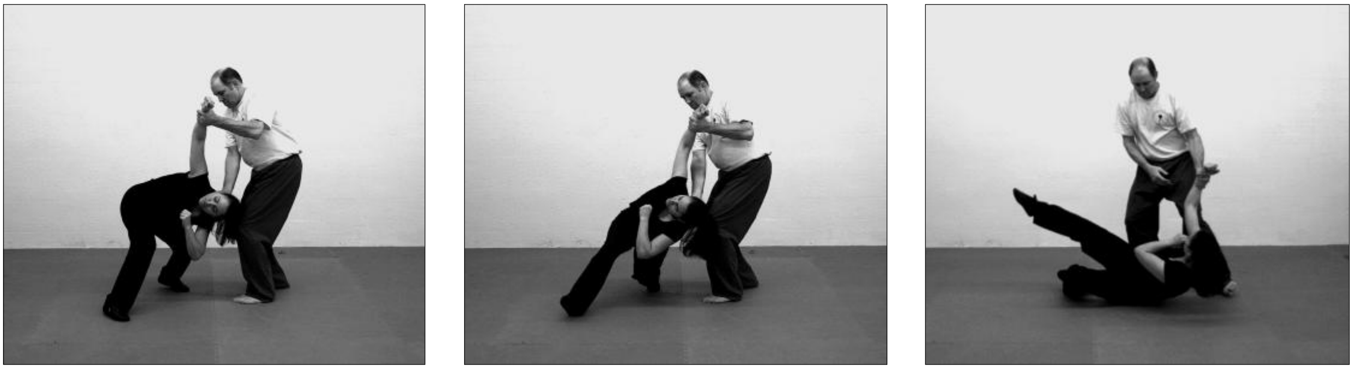
My partner punches at me. I do a circular parry and counter strike with a palm heel punch.



I circle her arm down to the outside of her body and place my other hand behind her head.

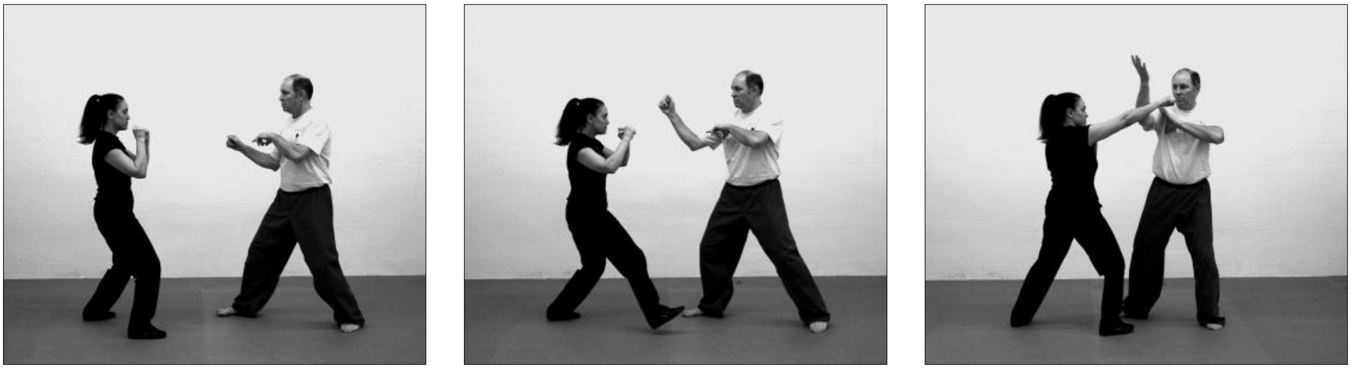


I swing her head down by my knee while raising her arm above her upper back (like turning a steering wheel).

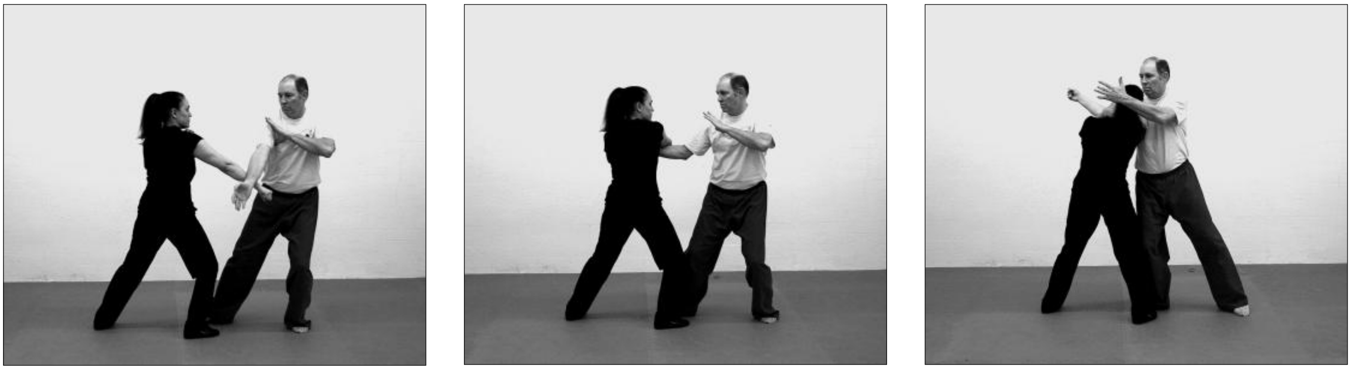


This steering spins her body onto her back. Ensure you get your partner’s head down by your knee or they’ll spin out of it.

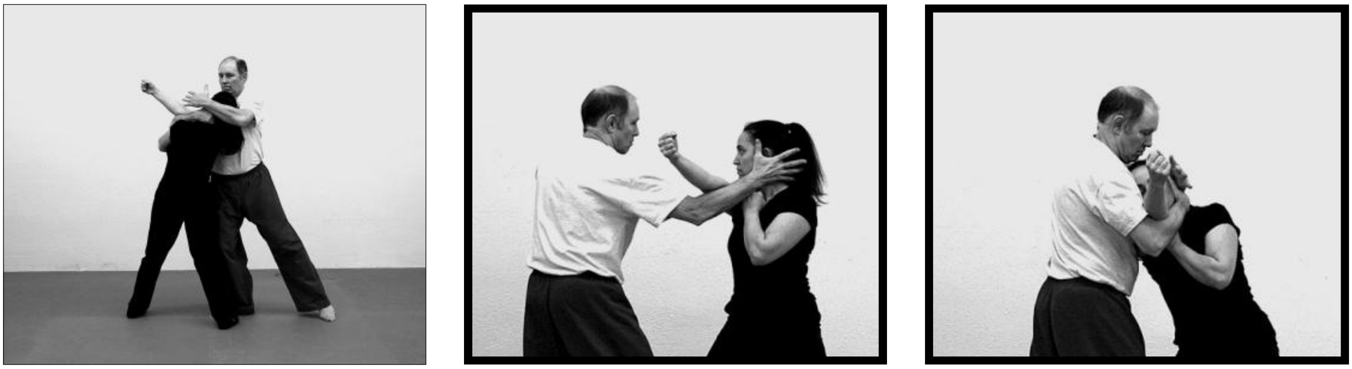
The **Head Throw** or **Sinawali Head Throw** comes from Modern Arnis and is a great one for showing how leading the 'upper box' can take the body down.



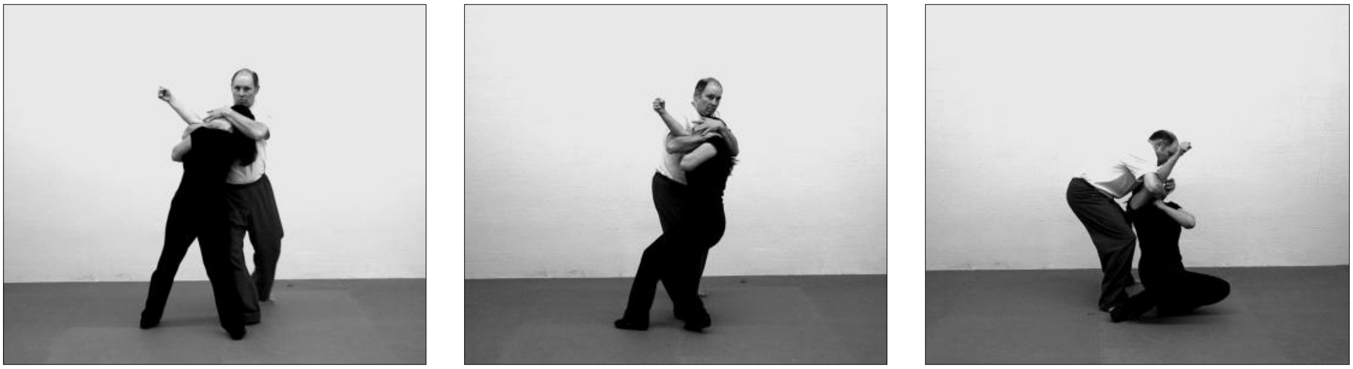
My partner punches at me. I use a full circular parry to the inside of her arm deflect it.



Swinging her arm full circle, I reach up with the deflecting hand to the side of her head. My other hand goes behind her head.

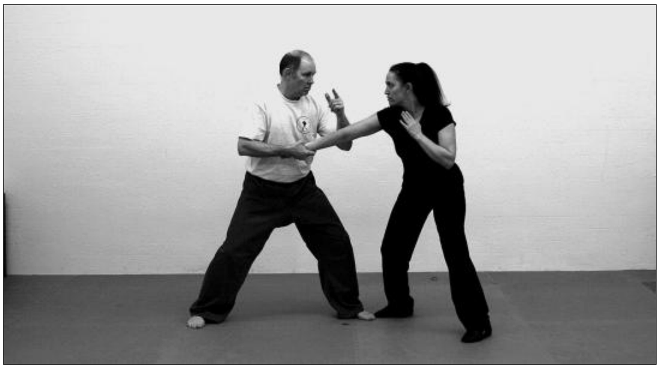


Both hands clasp the side of her head and I pull it in to my chest. This pulls her forward and misaligns her 'upper box'.

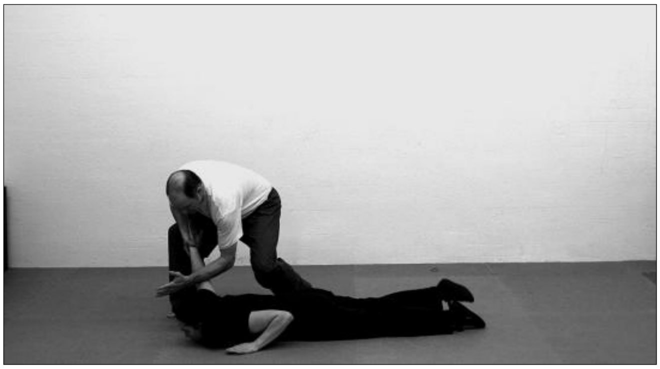


I rear circle step with my left leg and pull her down to her rear dead angle for the throw.

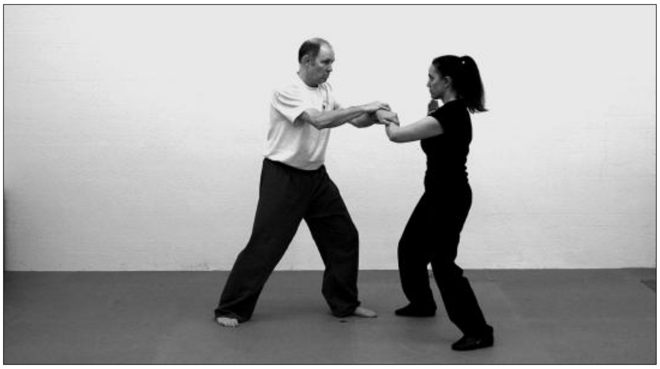
One last note to make about throwing is that any joint lock can be transformed into a throw or take-down. A lock is not merely a standing restraint using pain compliance. A joint lock is something that you can use to take your opponent to the ground as well. Here are some examples.



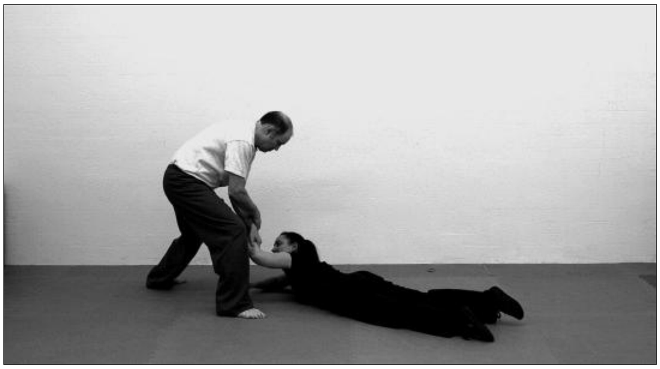
Forearm bar



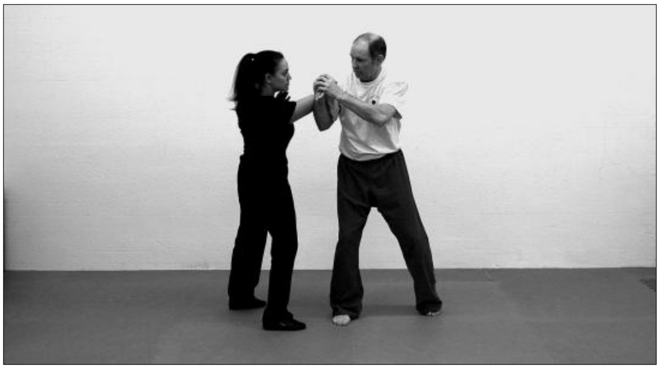
Forearm bar takedown



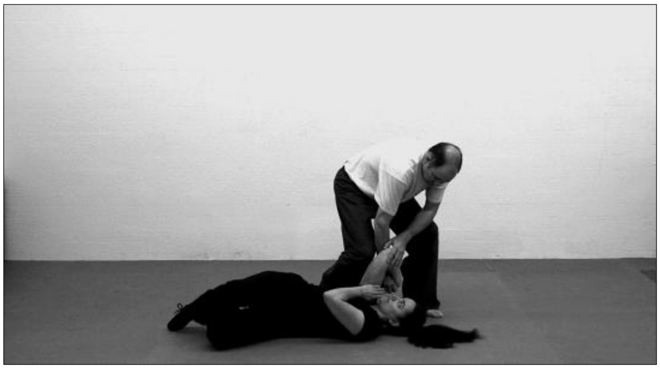
Center lock



Center lock takedown



Side by side lock



Side by side lock takedown

Level 9 – Espada y Daga & Advanced Empty Hand – Senior Red Belt

Espada y Daga drills:
- Crossada
- Palis-Palis
- Repetition
- Progression

Largo – defang
Medio – BCCC
1 step in – knife as check hand
Rocking Horse
Three Cardboard Box Rule
Dead Angles
Stance Tension
Throwing (off of Tactical Forms):
- Foot hook (inside & outside)
- Heel hook (inside & outside)
- Diving throw
- Hip throw
- Shoulder throw
- Kick back throw
- Spiral throw
- Head throw

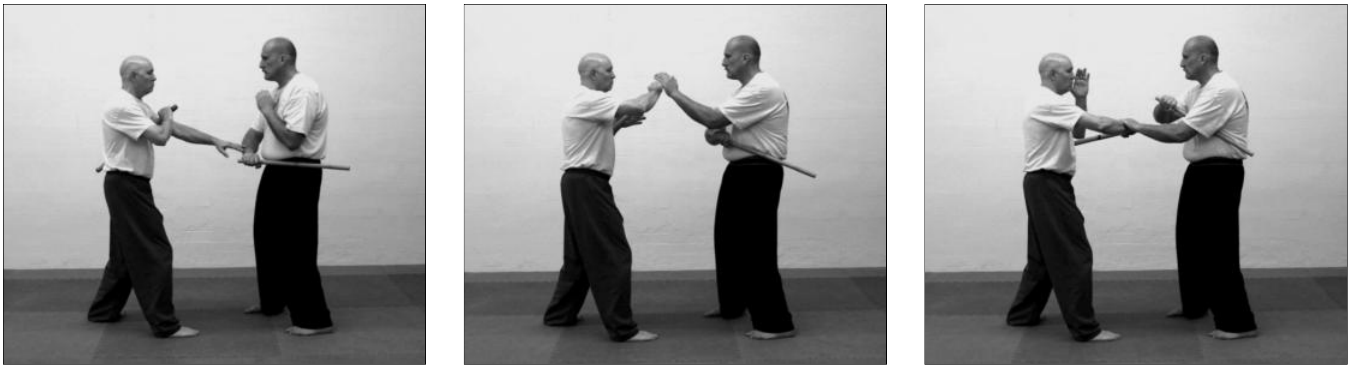
Joint locks into throwing
Largo 6 count
Close quarters 6 count (jam & retreat)

Tapi-Tapi Sparring Patterns

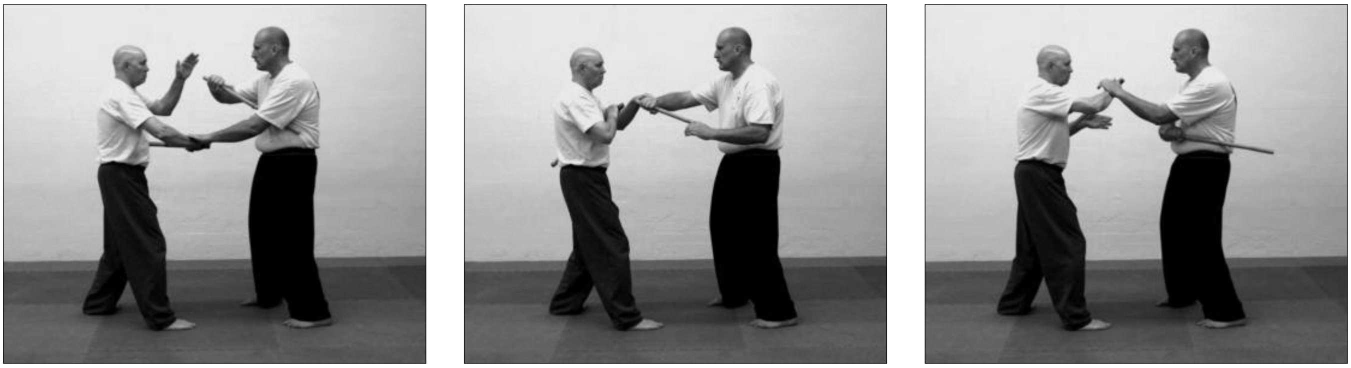
This type of drill is another one which emphasizes development of the flow. Prof. Remy Presas formulated these as counter-the-counter drills which really brought along the development of the left hand. Counter-the-counter is an important factor in the MA80 System. The Tapi-Tapi Sparring Patterns are *not* free-fighting. They cover, however, what you might encounter once you and your opponent have crashed the barrier and come into a closer combat range. After you have trained in the various different sparring patterns you will find that pretty much every angle is covered and every possibility is gone over. This leaves you with the skill covered in one of the pillars of the MA80 System, *No matter where you are, you are there already.* There are several cane sparring drills that I teach at this level. The first of the Tapi-Tapi sparring patterns was the original Tapi-Tapi drill. This is a right hand on right hand drill and is a basic flow pattern drill in Modern Arnis. I will show the drill in its entirety as I teach it. Once you have learned the single actions of the drill, you can mix them up at any place in the drill. This keeps the creative juices flowing as well as tossing in the unexpected action to keep you awake and sharp.

The beginning of this drill is where you and your partner are doing the Single Sinawali with one cane. The Single Sinawali with one cane is done in a strike numbers 1, 8, 2, 9 pattern. You often enter in off of a number 1 or 2 strike and butt with the cane as your first action. Your varying actions come off of what I call the “bicycling punyos”, a series of back and forth punyo (butt of the cane strikes). I’ll demonstrate these after illustrating the entries you can do.

The “Bicycling Punyos”

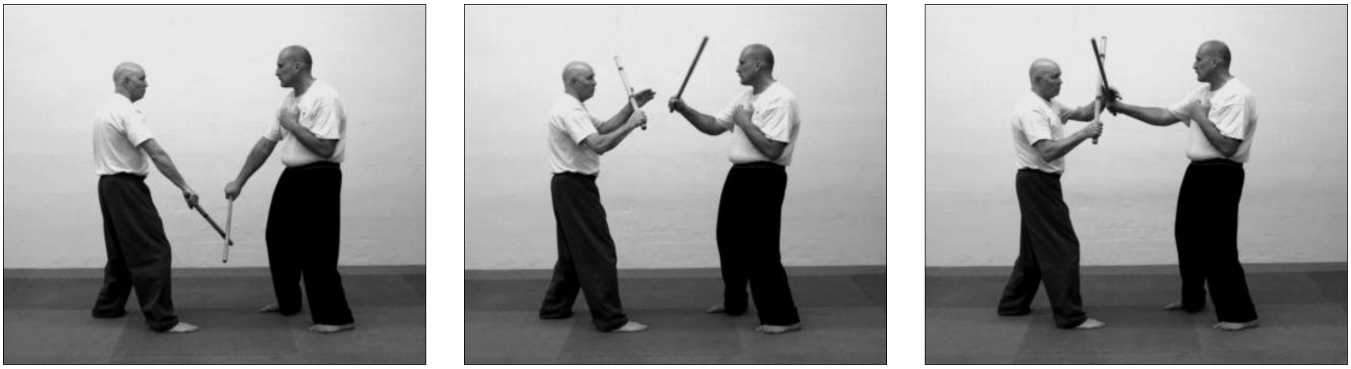


I strike at my partner with the punyo. He slaps my incoming strike downward and prepares to counter.

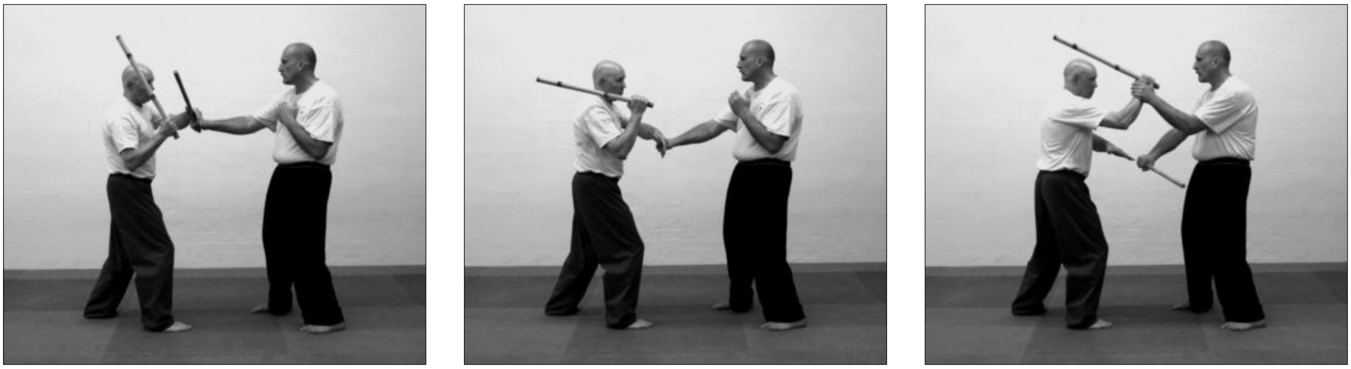


He fires his punyo at me and I slap it down. I counter and we proceed in this fashion.

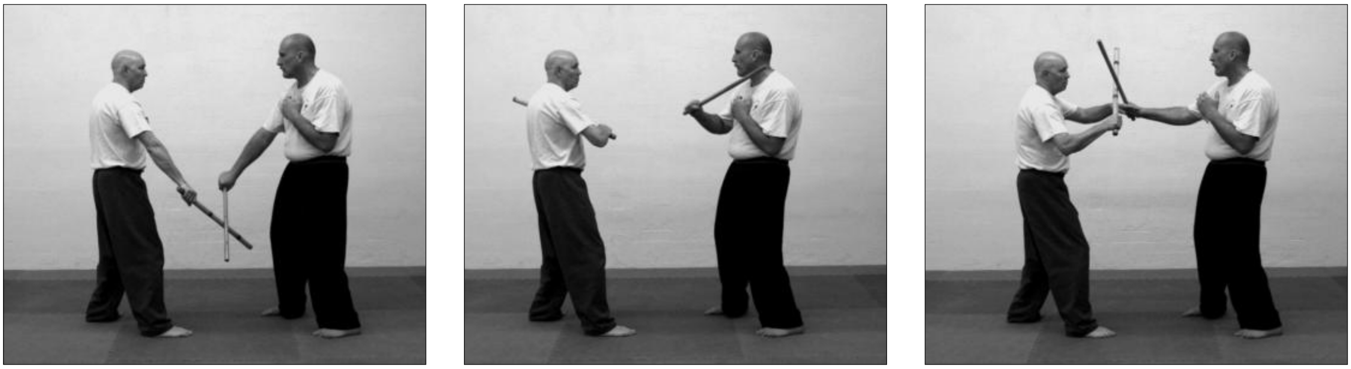
Entries in off a number 2 strike.



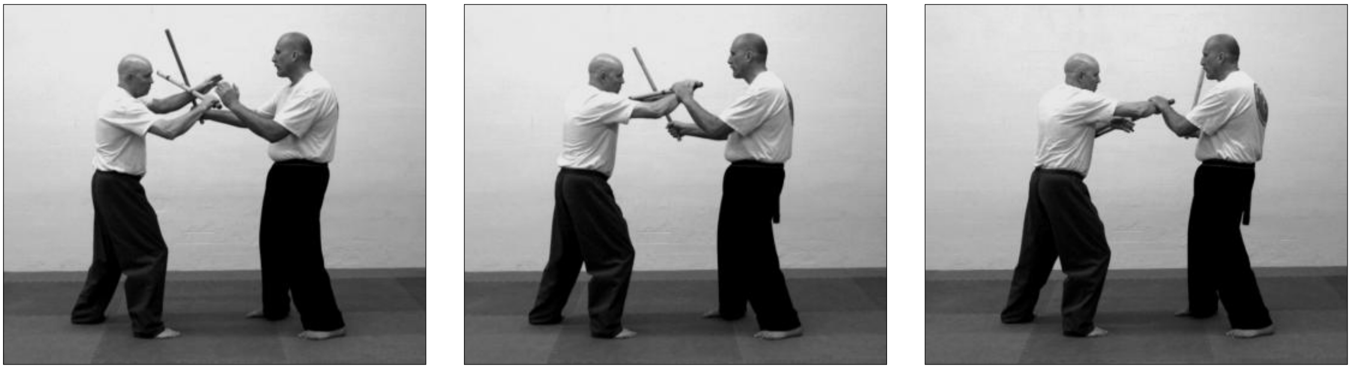
Rebounding off the number 8 strike into the number 2 strike, I block his number 2 strike and parallel check.



I press his arm down and enter with my number 12 punyo strike and we begin to "bicycle."

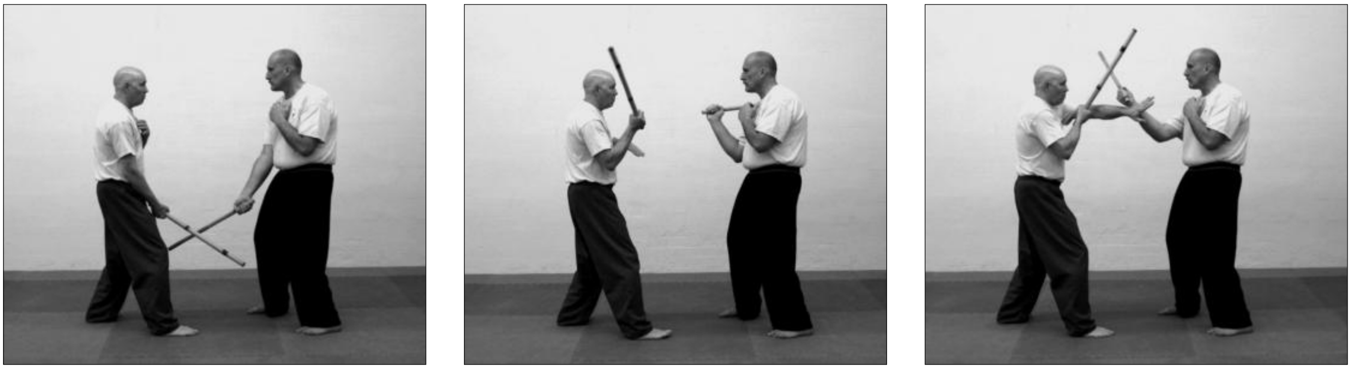


Rebounding off the number 8 strike into the number 2 strike, I insert my check hand between his cane and mine.

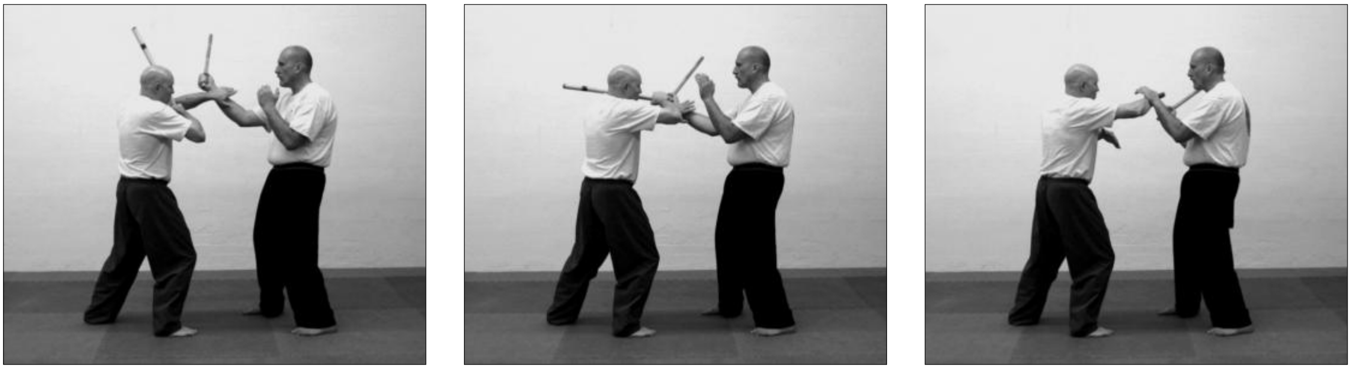


I move his cane to my left side and thrust forward with my punyo strike. He checks my punyo strike.

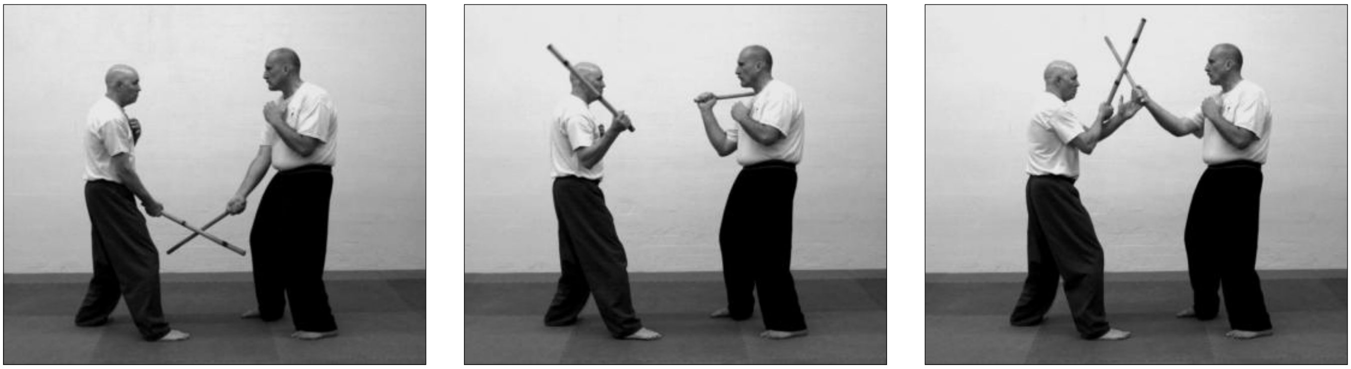
Entries in off a number 1 strike.



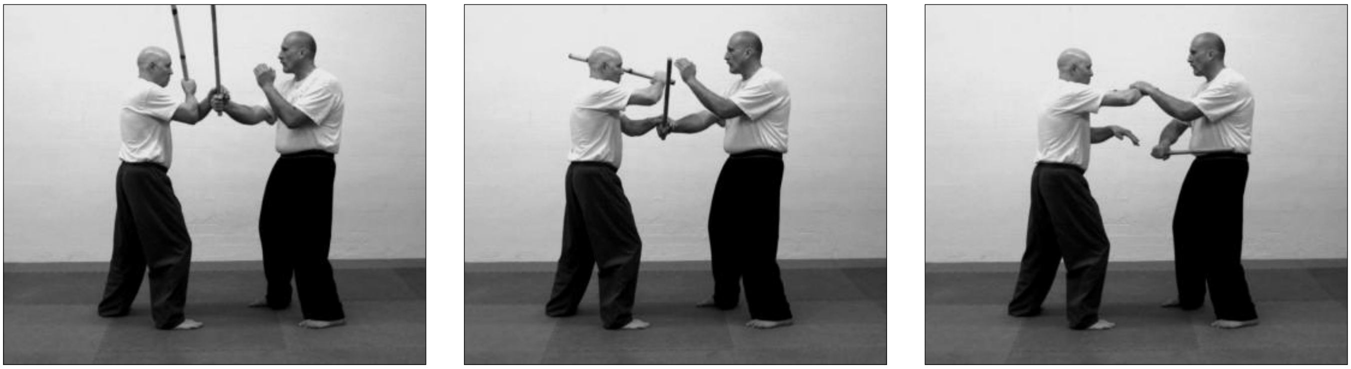
I block his number 1 strike and simultaneously check his strike arm with my free hand.



I strike forward with my punyo and my partner checks my strike.

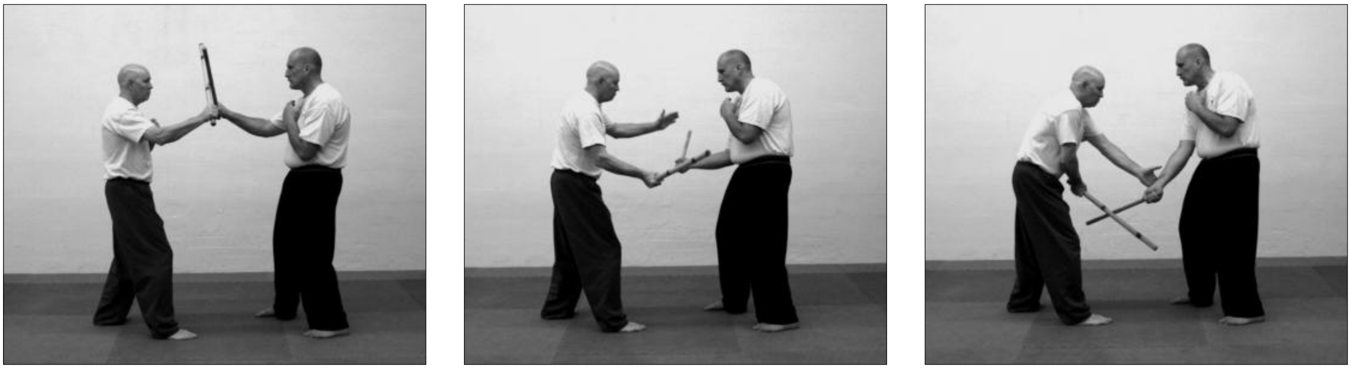


I block his number 1 strike, scissor check and pass his arm to my right side.

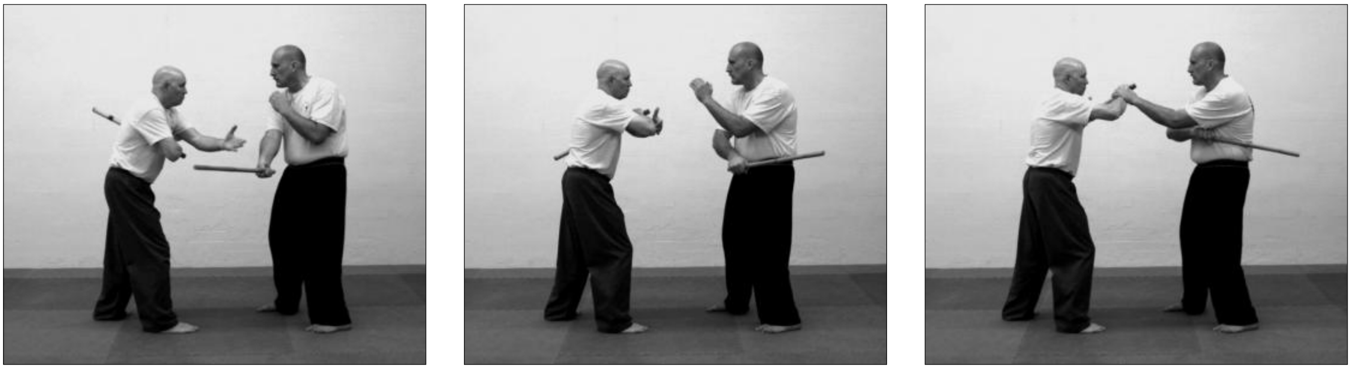


I enter in with a back hand punyo strike. He checks my strike and begins a punyo strike of his own.

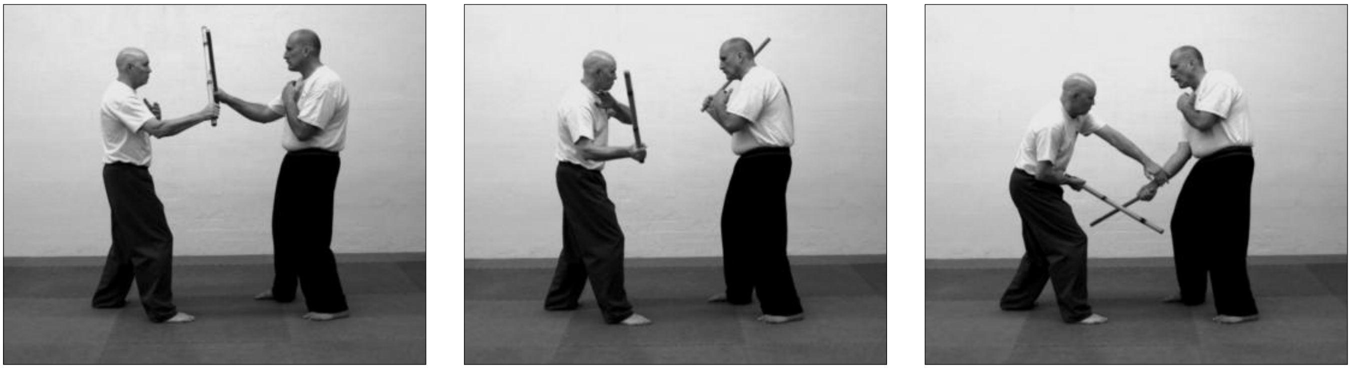
Entries in off a number 9 strike.



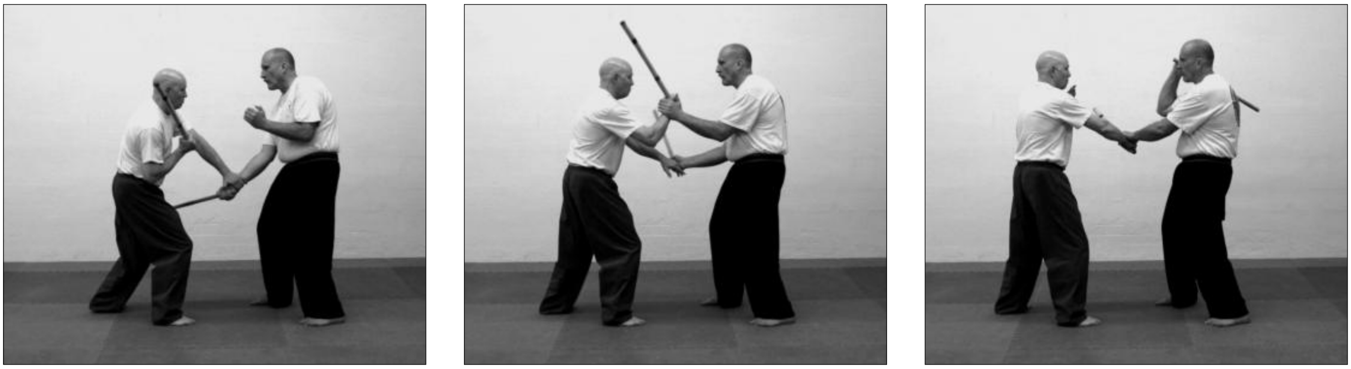
I block his number 9 strike and pass it to my right side with my check hand.



I follow up with a punyo strike. My partner checks my strike.

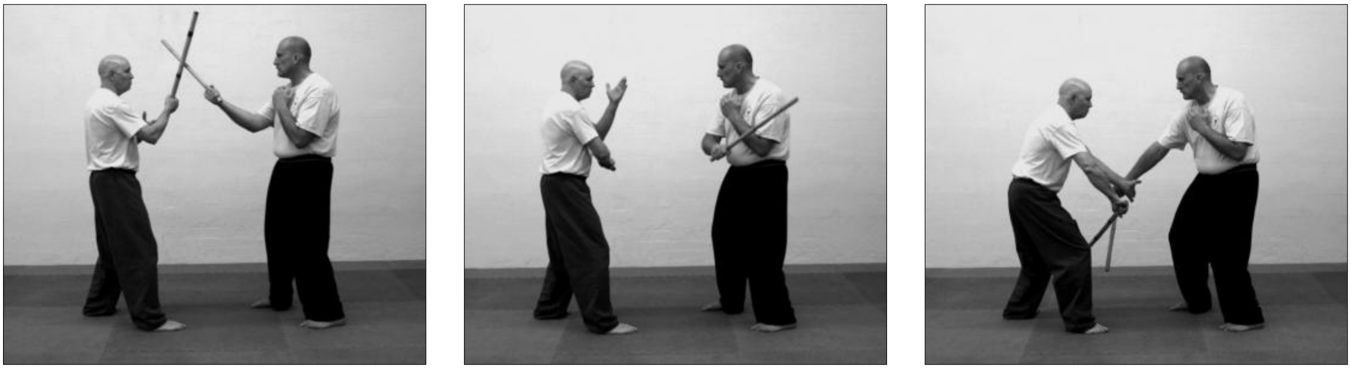


I block his number 9 strike and use my check hand to stop the momentum of his strike.

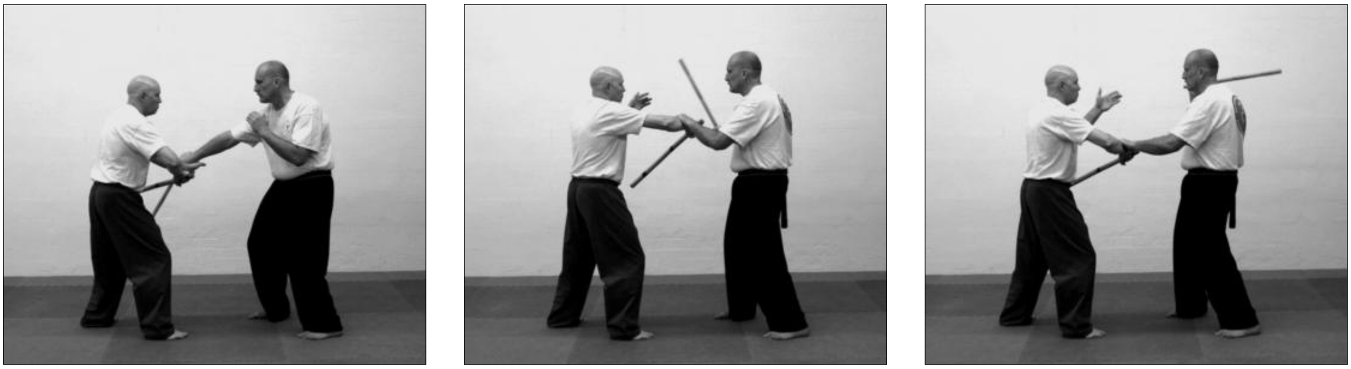


I recoil off of his strike and punch up to his face. He parries my punch and begins his counter punyo strike.

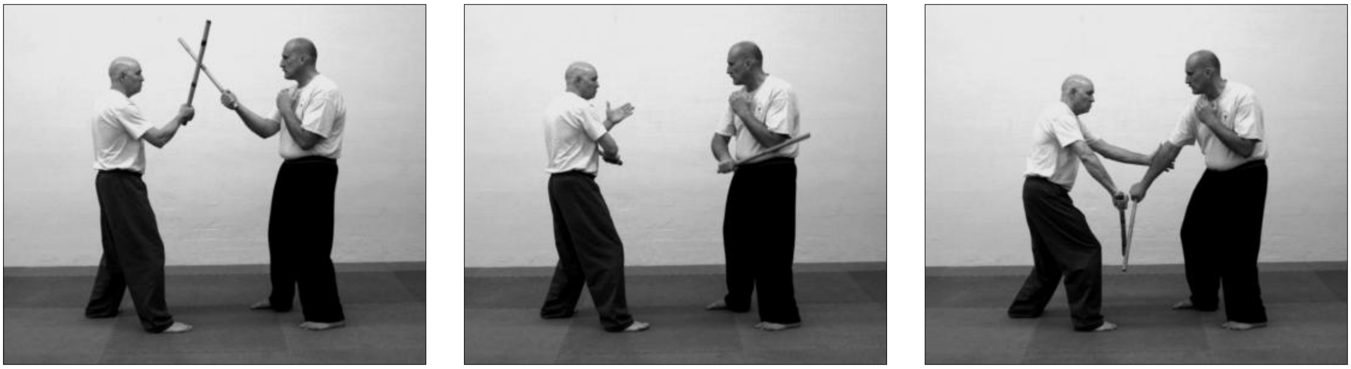
Entries in off a number 8 strike.



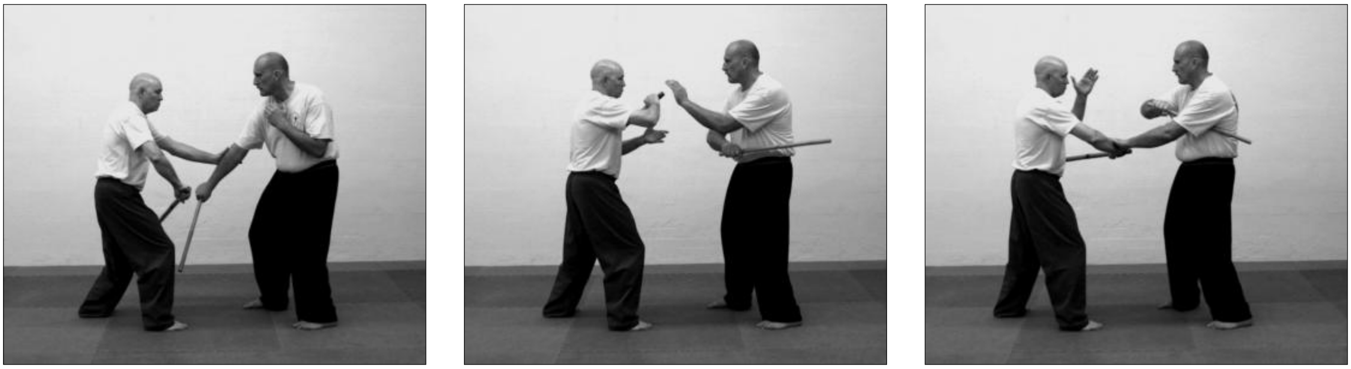
I block his number 8 strike and scissors check his arm so that I pass his cane arm to my right.



I follow up with a punyo strike to his face. He parries down and counter strikes.

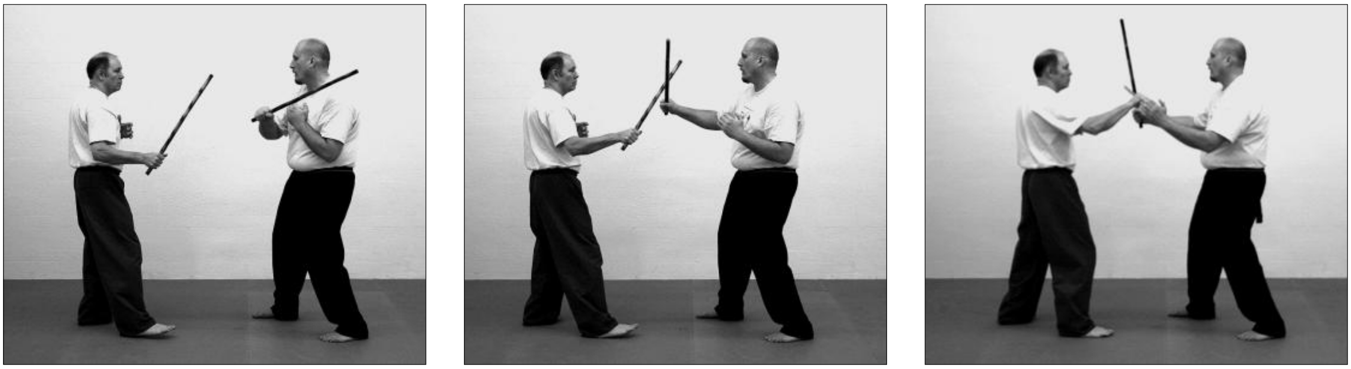


I block his number 8 strike and use my check hand to stop his arm.

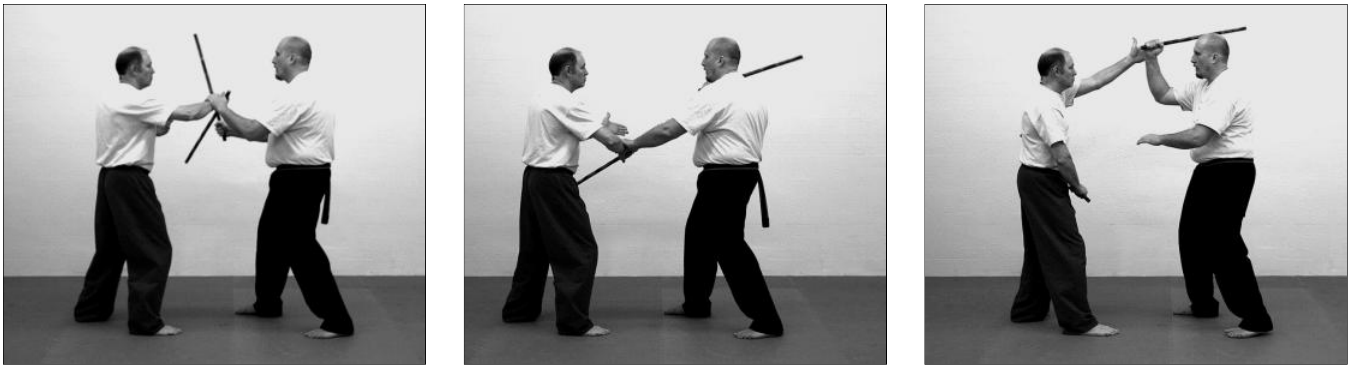


I recoil off of his strike and punyo strike up to his face. He parries my punyo strike and begins his counter punyo strike.

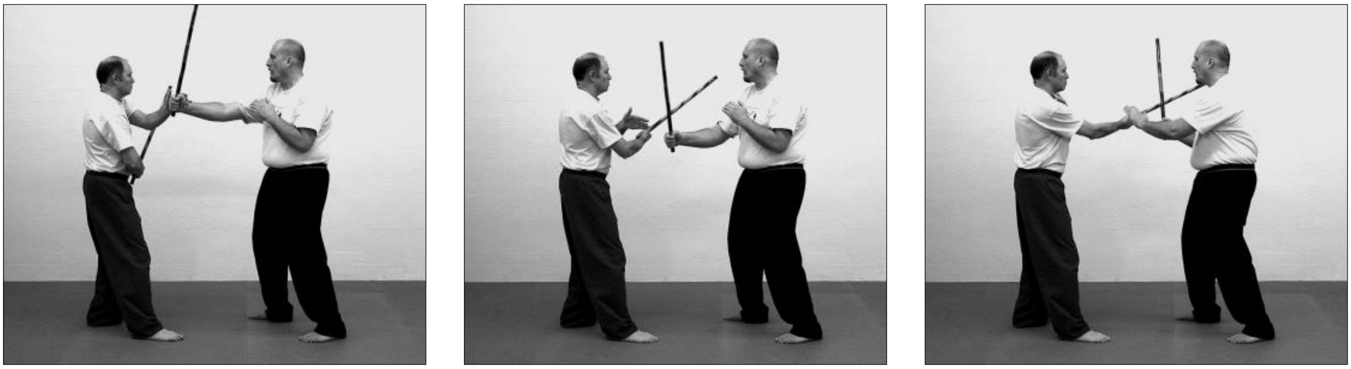
Example of possibilities you can do during the right on right Tapi-Tapi Sparring Pattern.



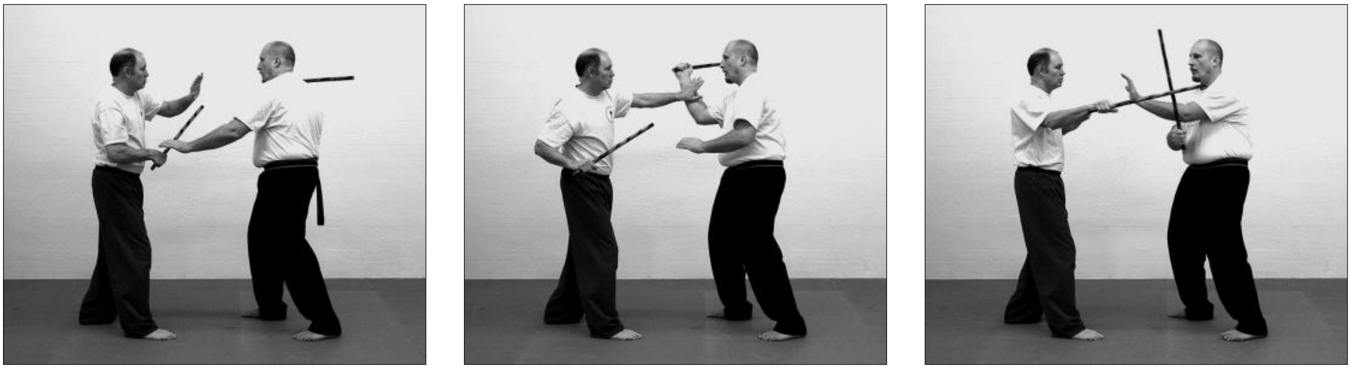
My first action is to block my partner’s number 2 strike. Upon impact I roll the butt of my cane to his face.



He will use his check hand to stop my back hand butting action. I pass his counter attack - a downward punyo strike.

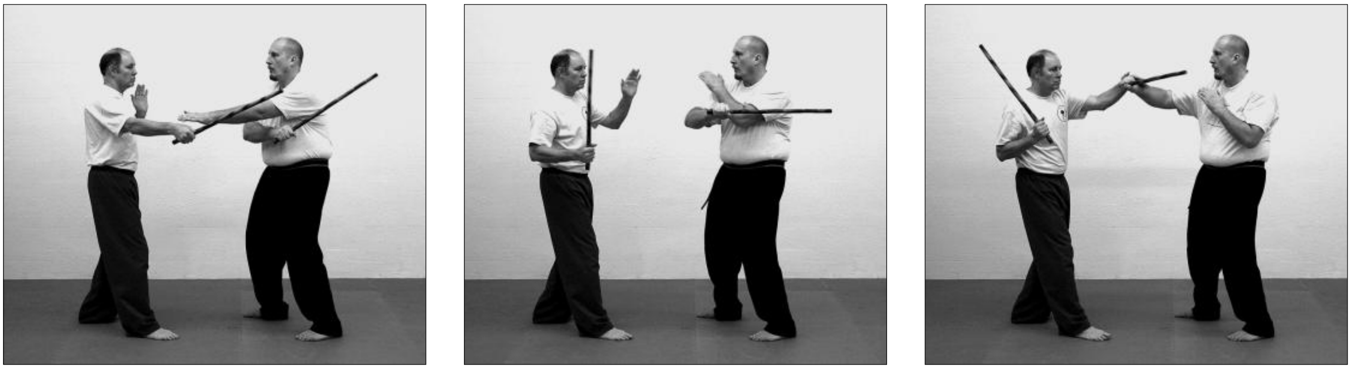


As cane my arm is down from his checking action, I turn this into a number 11 strike. He checks and blocks it.

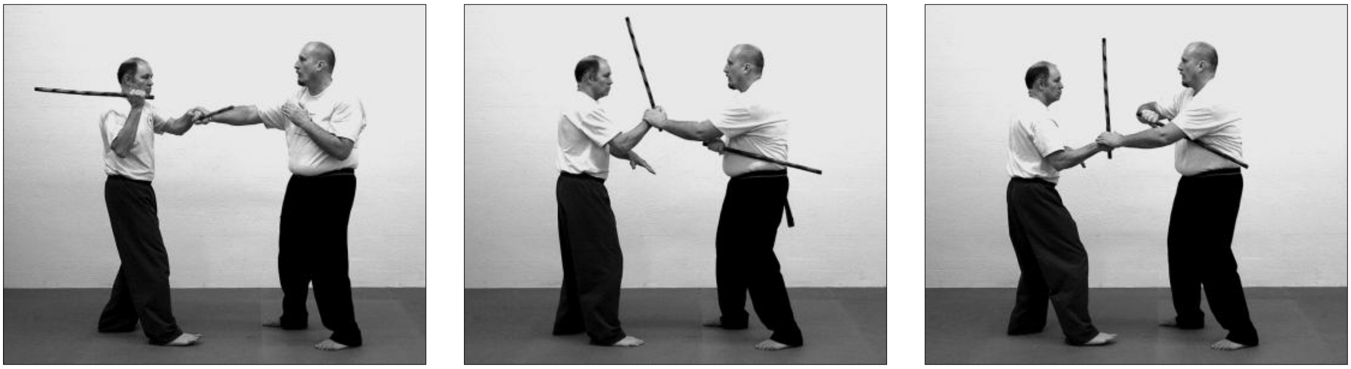


He begins to counter with a punyo strike. I jam his arm and deliver a number 10 strike. He blocks and checks it.

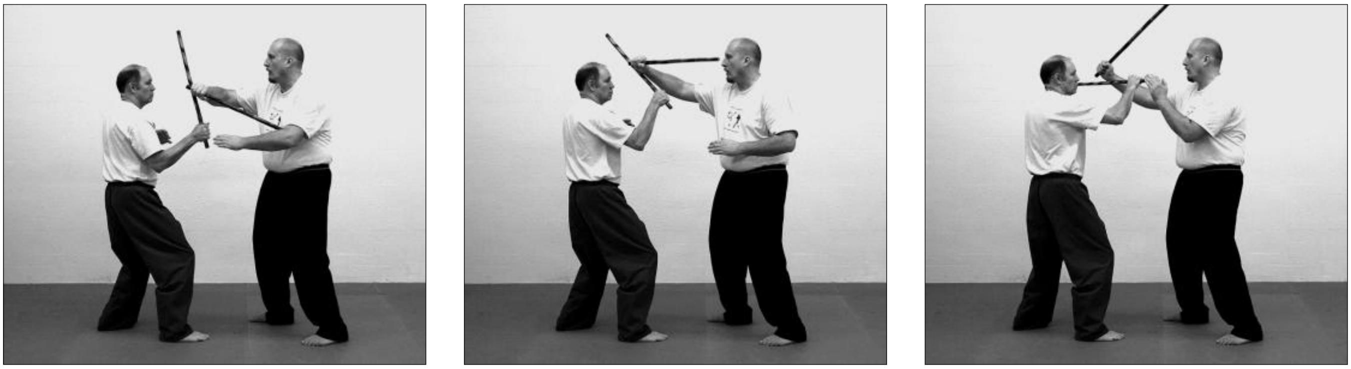
The Tapi-Tapi Sparring Pattern (right on right) continued.



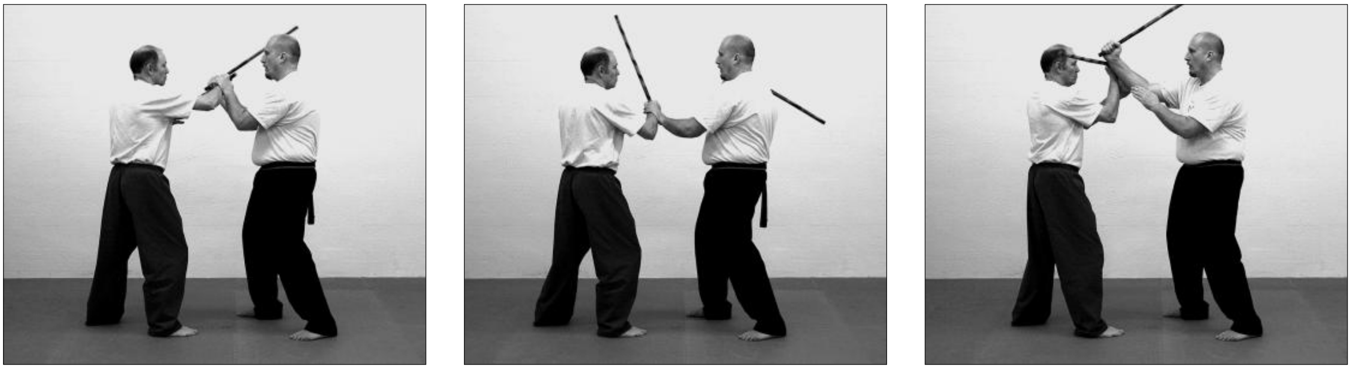
He return strikes with a number 2 strike. I check his strike.



I counter with a forward punyo strike. He checks my strike arm and sets up for a back hand punyo strike.

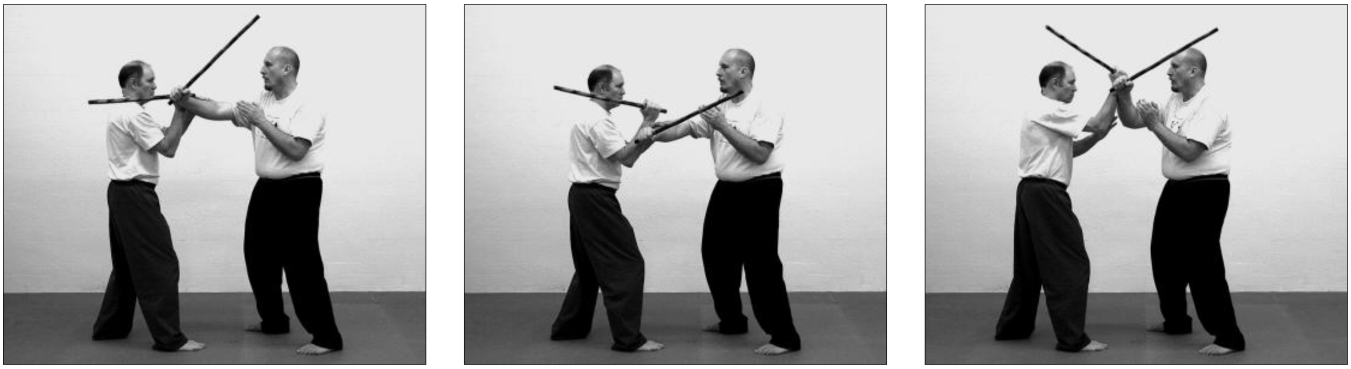


I use my cane to pass his strike up and to my left. I begin to slide in a punyo strike of my own. He checks the strike.

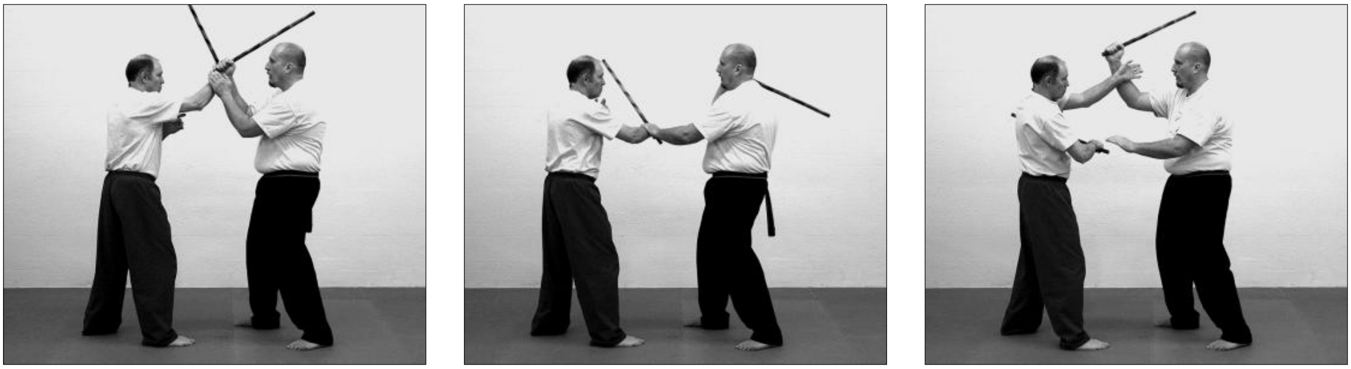


He counters with a punyo strike of his own. I use the back of my arm to pass his strike to my right.

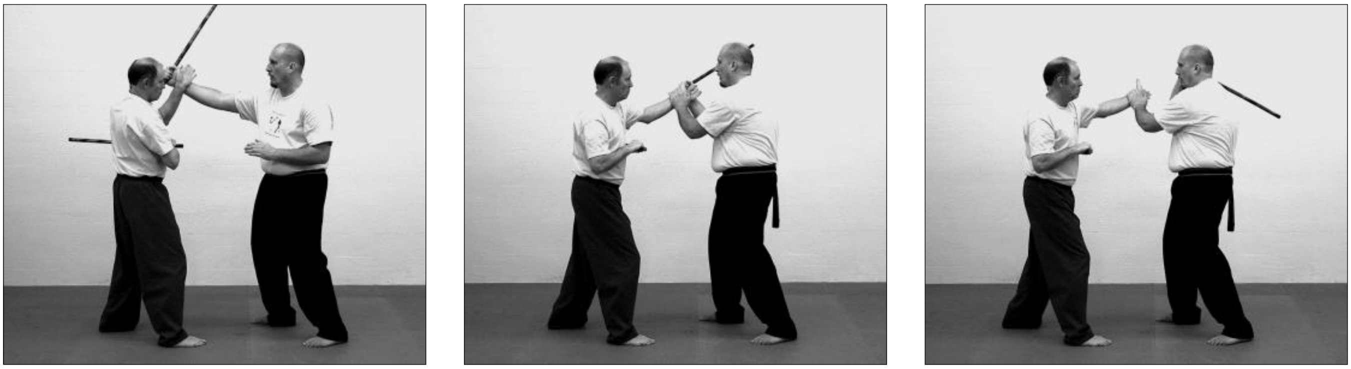
The Tapi-Tapi Sparring Pattern (right on right) continued.



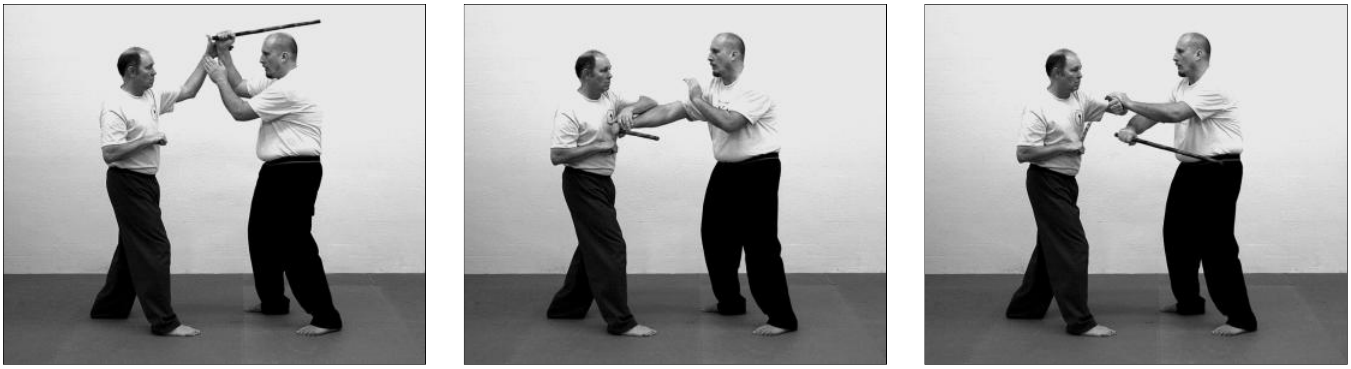
I use my check hand to drop his arm so that I can punch. He uses the back of his arm to parry my punch.



He uses his check hand to drop my arm. He counters with a punyo strike. I parry with the back of my check hand.

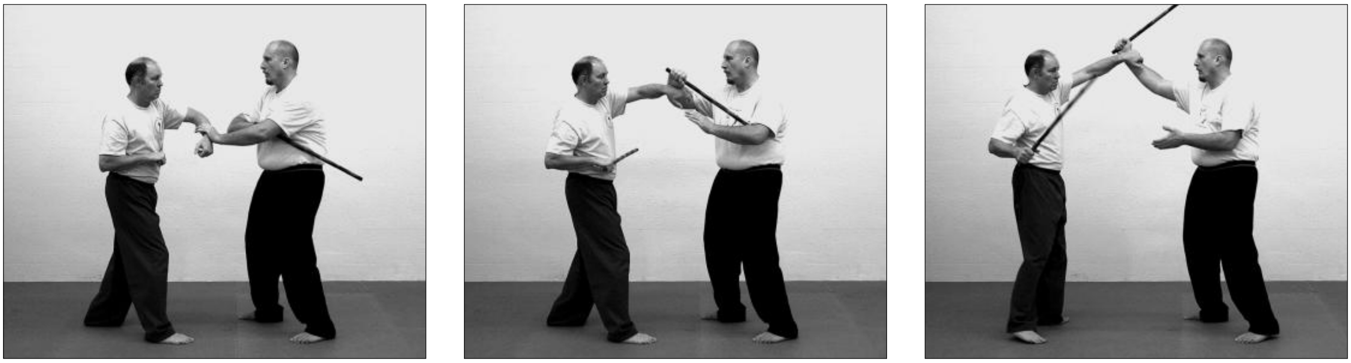


I follow up my parry with a same hand palm strike to his face. He parries that and counters with a punyo strike.

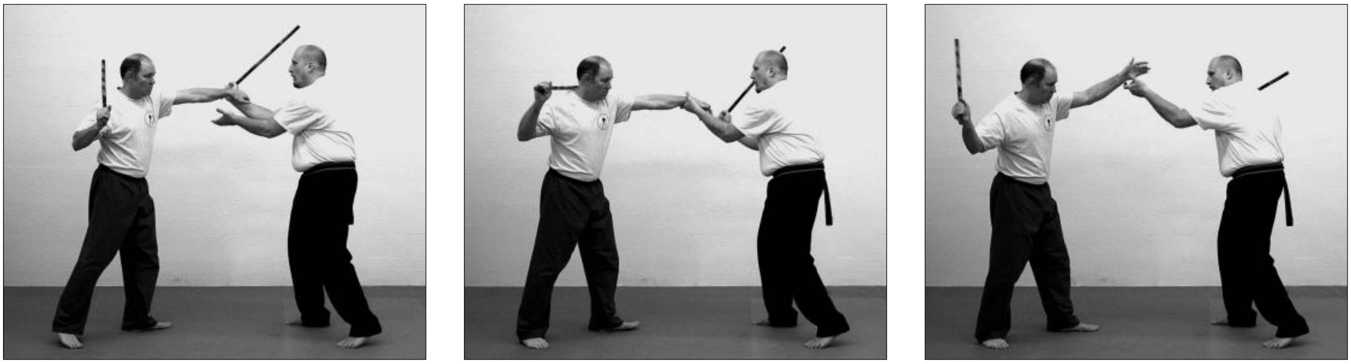


I use my check hand to pass his strike and counter with a back fist strike. He checks that down.

The Tapi-Tapi Sparring Pattern (right on right) continued.

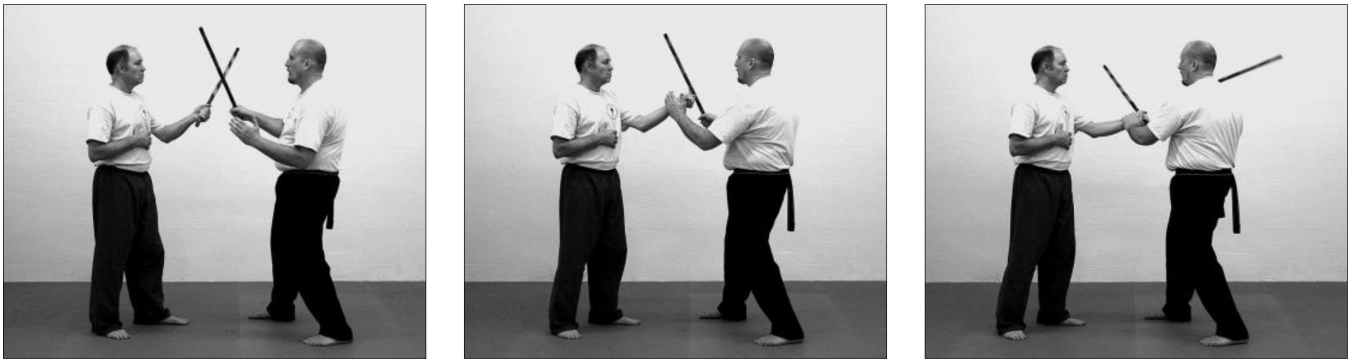


He counters with a back hand punyo strike. I come from under his arm to clear his strike. I step back to gain range.

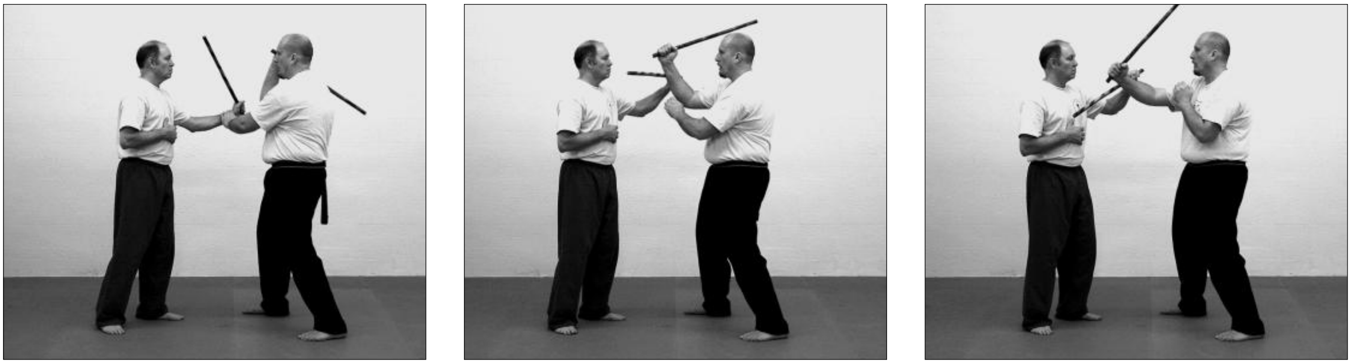


He clears my check hand and we go back to the Single Sinawali striking drill.

Left on right Tapi-Tapi Sparring Pattern.

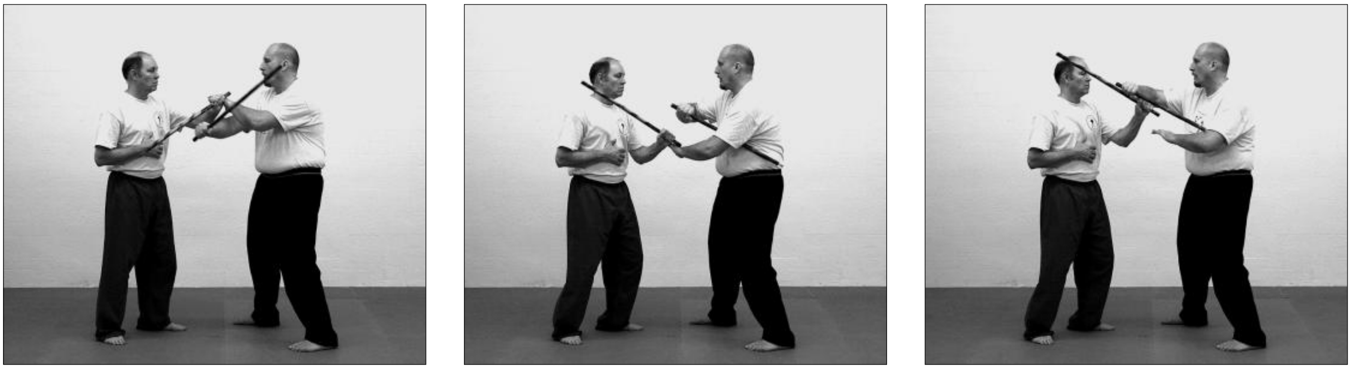


From the single sinawali drill, I enter in for a punyo strike. My partner parries it to his right side.

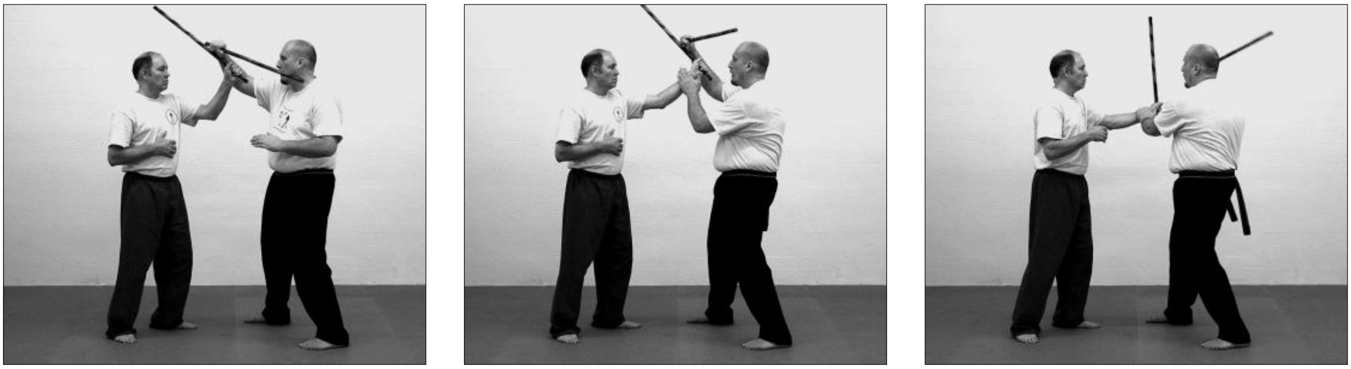


He counters with a punyo strike. I point the tip of my cane to my left and use the shaft to deflect his strike.

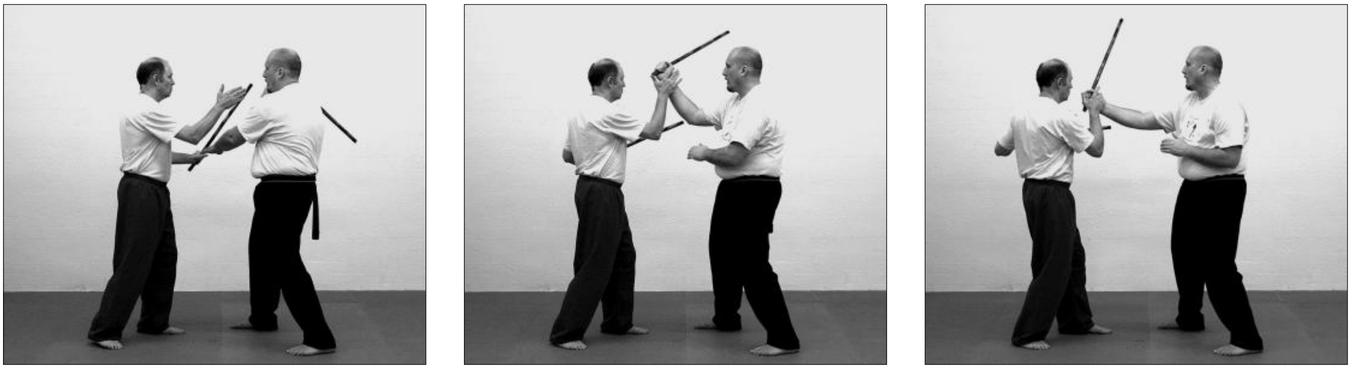
Left on right Tapi-Tapi Sparring Pattern (left on right) continued.



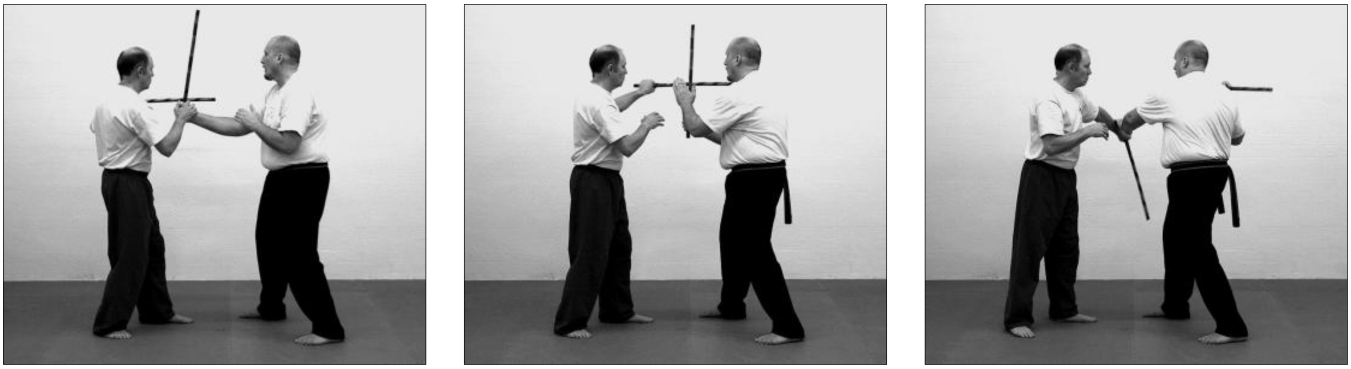
My parries my counter down and punyo strikes again. I come up under his arm to deflect his strike to my left side.



He parries my counter punyo strike with his check hand to his right side.

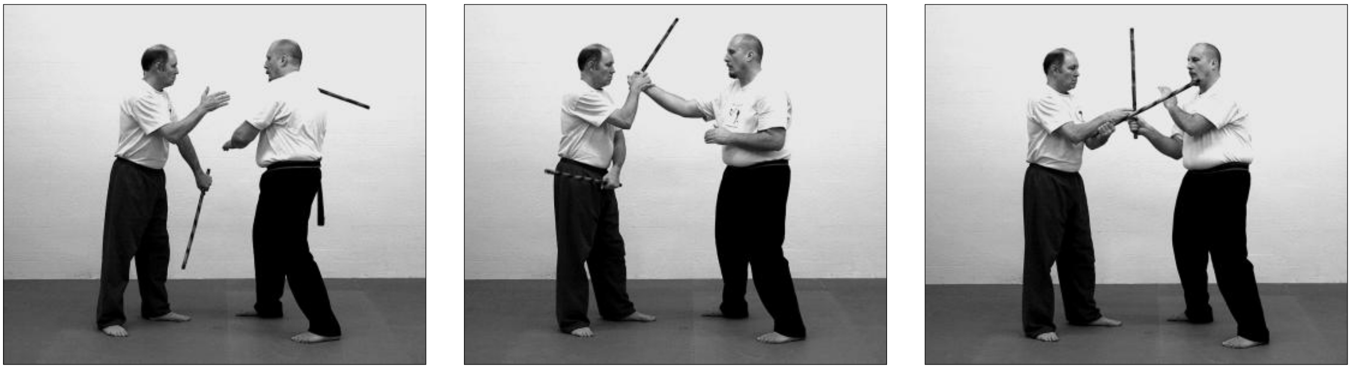


I use my check hand to parry his strike. I counter with a number 10 strike.

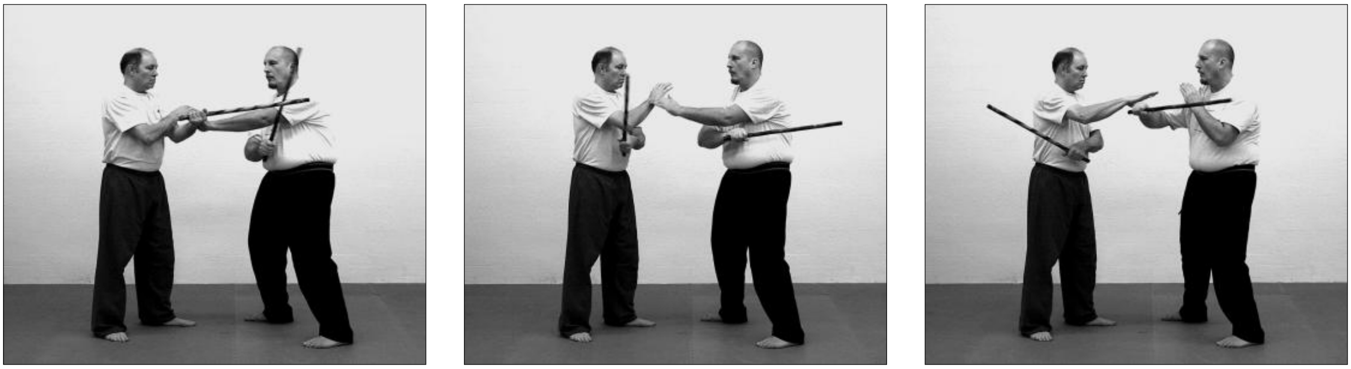


He blocks my strike and follow up with a check.   I use the energy of his check to slide my cane arm to my right side.

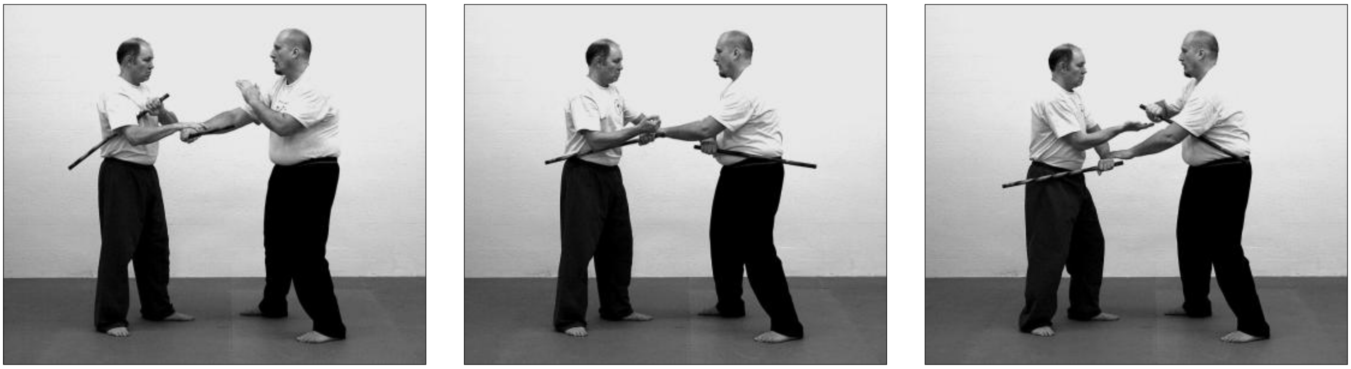
Left on right Tapi-Tapi Sparring Pattern (left on right) continued.



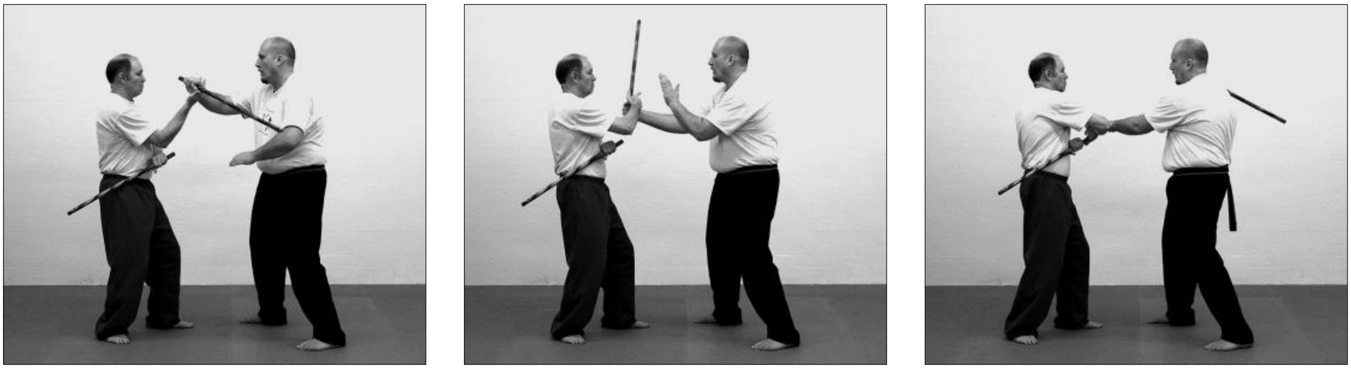
I use my check hand to counter his punyo strike. I follow up with a number 11 strike.



My partner blocks, checks and follows up with a punyo strike. I parry his punyo strike down and counter.

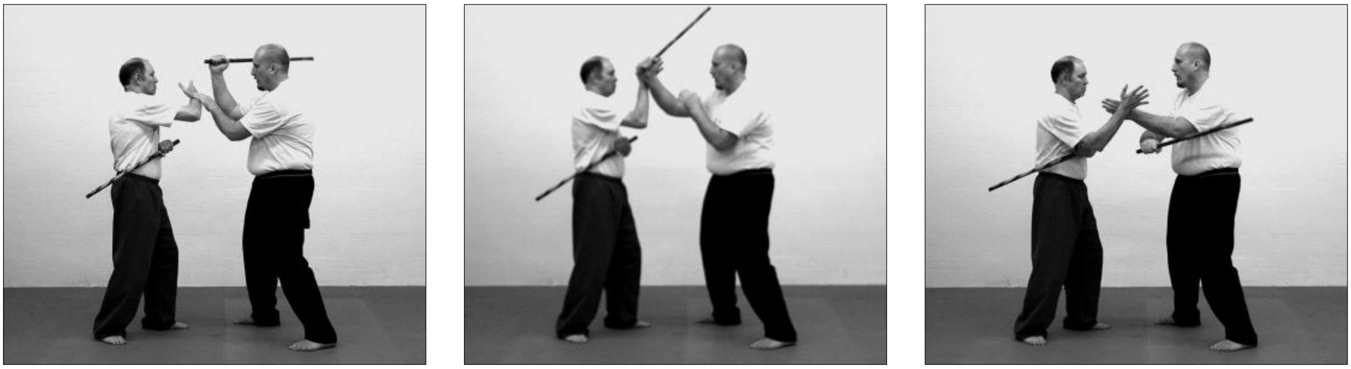


He parries my strike down and punyo strikes again. I lift his arm from under side to my left for my defense.

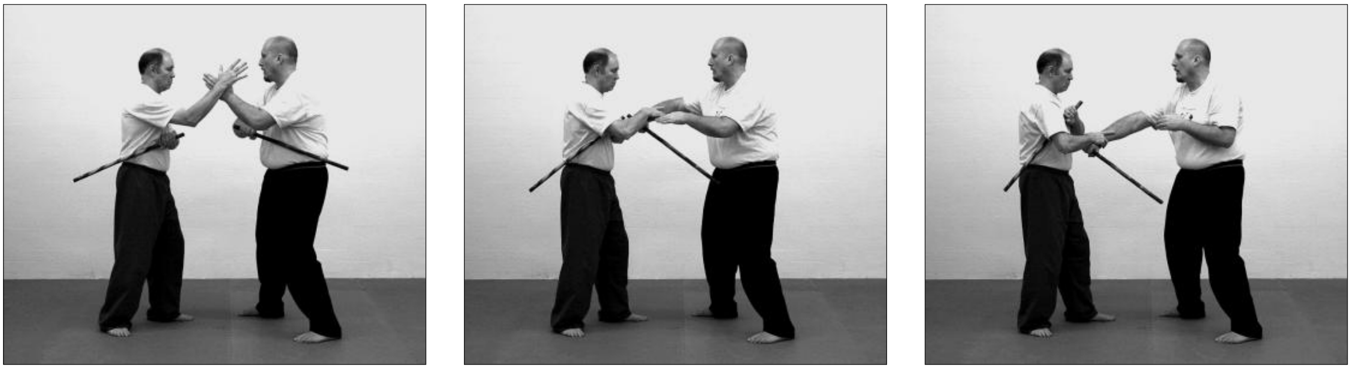


He uses his check hand to smother my back fist counter strike. He follows up with a punyo strike.

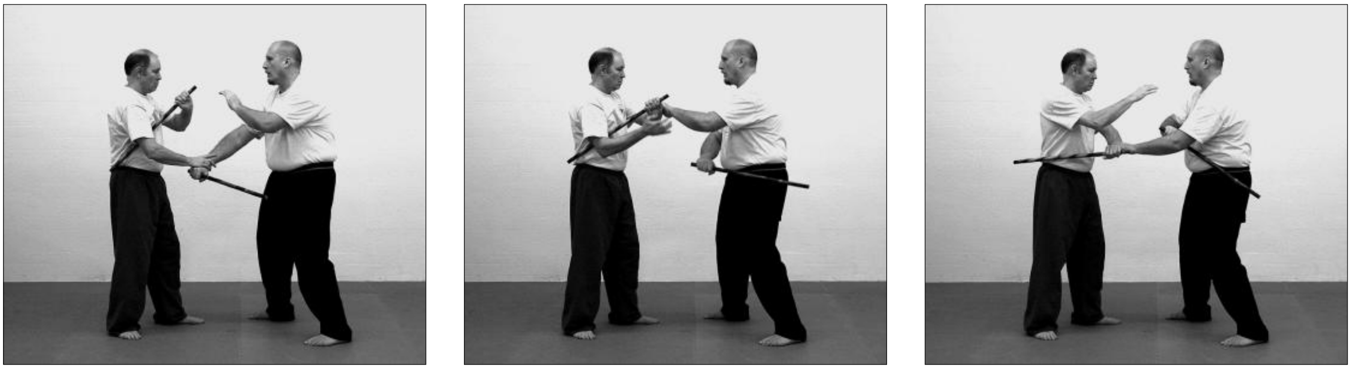
Left on right Tapi-Tapi Sparring Pattern (left on right) continued.



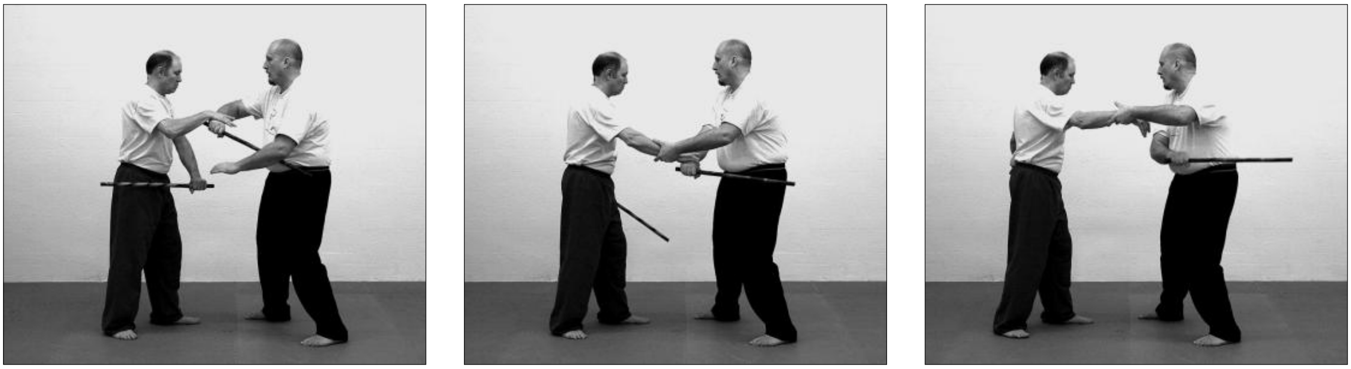
I use my back hand to parry his punyo strike and counter attack with a palm heel punch.



My partner blocks my palm punch and follows up with a punyo strike. I parry his punyo strike down and counter.



He parries my strike down and sets up to punyo strike again.



I stop his punyo strike. He lifts my hand off of his arm and we go into the single sinawali starting with number 8 strikes.

Tapi-Tapi Trap & Locking

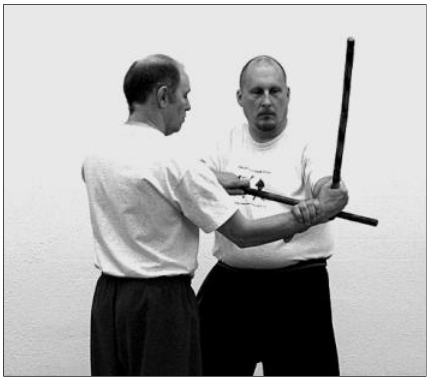
The second Tapi-Tapi drill was an innovation GM Remy Presas taught in the mid to late 1990s. This is one of the hallmark drills of Modern Arnis. This is a quote from the video tape, *Modern Arnis – Filipino Martial Art – Mano de Tranka*. *"Ladies and gentlemen, I will present to you the Filipino Martial Art. We call it Modern Arnis. And I will present to all of you the art of Tapi-Tapi – how to lock and control your opponent with the cane and without the cane."*

Although Tapi-Tapi may look complex or confusing it is based on the template of *Capture-Bait-Capture*. There are all sorts of ways you can enter in. GM Presas usually taught it off of single sinawali. One can teach it coming off of single sinawali although I prefer to teach it from the original Tapi-Tapi, countering your opponent's return strike.

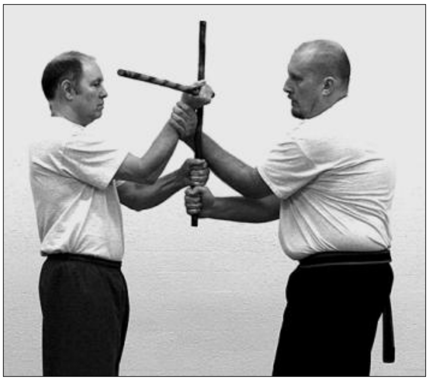
Capture-Bait-Capture. First you capture your partner's cane. This can be a capture of their strike or you can capture their cane if they block too far from their body. The bait is usually done in the form of a punyo (butt of the cane) strike. Your partner can do one of three things when you strike with the punyo: he can grab your striking wrist, he can check or parry your striking arm, or he can slip your strike. You have an option for each of his actions. It is against the grab option that the Tapi-Tapi trap and locking action is based on.

Regarding whether your opponent grabs your bait or merely deflects it, you will be able to tell the difference between the two by feel. The best way I can describe the feel of a grab is you will "get bit by the dog" and then feel a tug like a fish on a line. This is like when you are fishing and you feel a tug on the fishing line. You know you've got a fish hooked or one nibbling. A check will feel like a smack or a push but no "bite." I'll ask my students, *"Did the dog bite?"* You will know the difference in feeling as you become skilled in executing the Tapi-Tapi actions. A good way to develop this sense of touch is to close your eyes right after you capture your partner's cane. This way, you can't cheat by looking. As a general rule, if he grabs me I'll use his grab to set up a joint lock on him. If he checks or parries I'll use his cane to bind him temporarily so that I can counter.

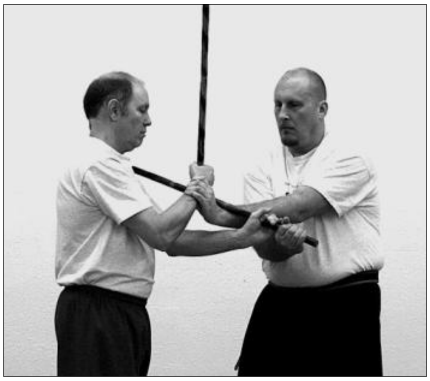
There are three basic Tapi-Tapi fundamental configurations. I call them by descriptive names for easy recall. They are 'cross bar', 'flag pole' and 'reverse cross bar'. Each of these can be done off of a variety of counters. For ease of learning I will demonstrate them coming from a single strike.



Cross bar

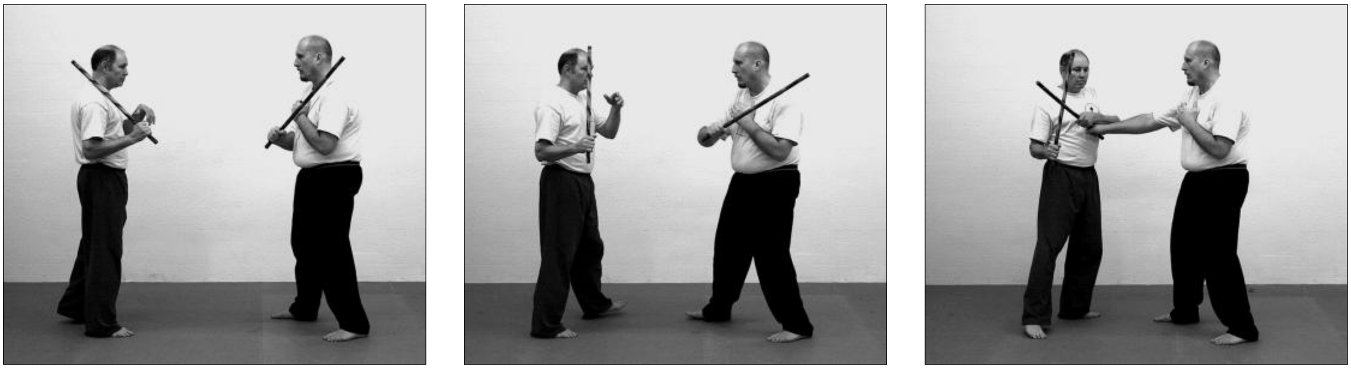


Flag pole

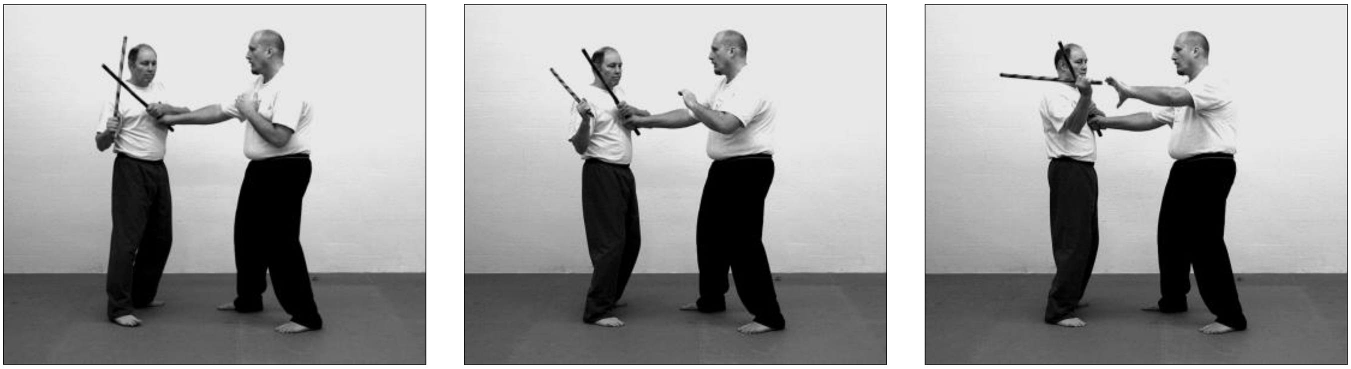


Reverse Cross bar

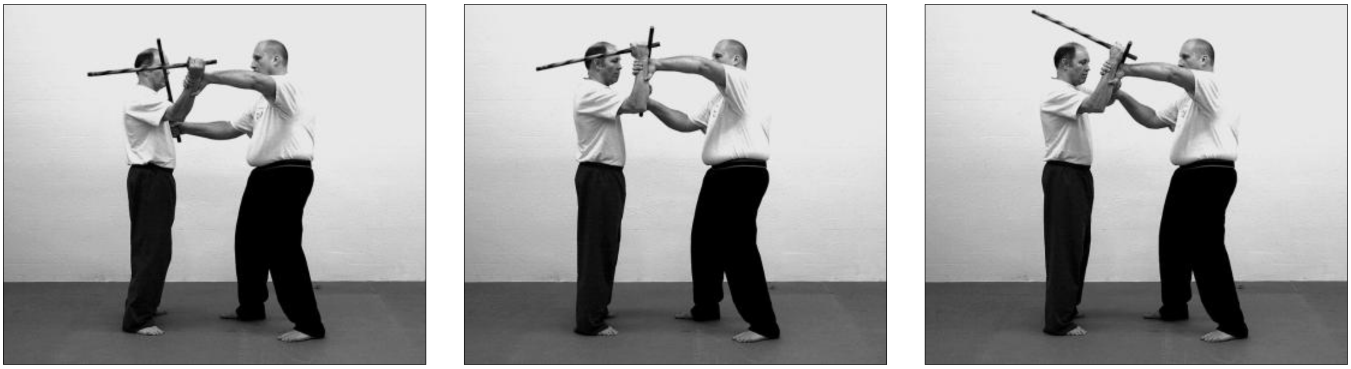
Cross bar from number 2 strike.



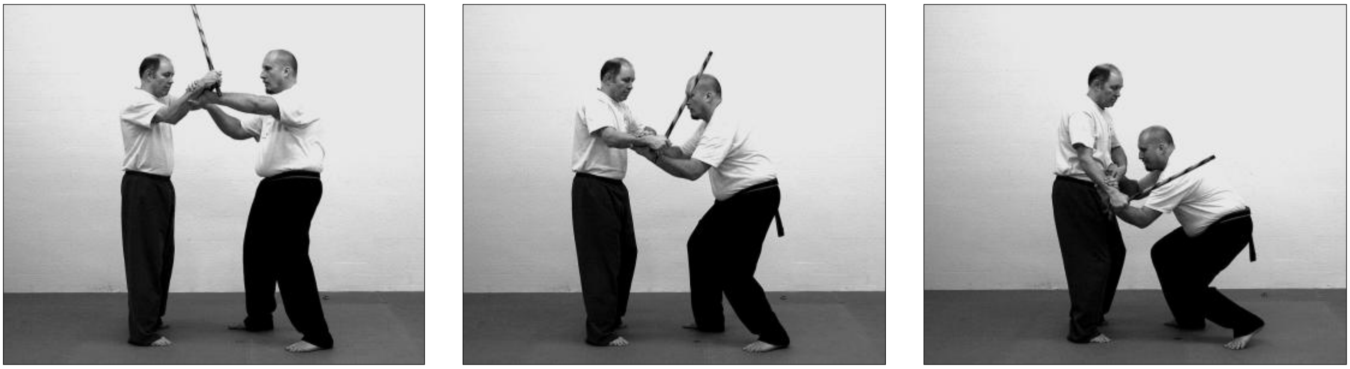
I step to my left and block his number 2 strike. I loop my check hand over his cane and capture it.



I swing the punyo of my cane around to the side of his head for the bait. He takes it and grabs my wrist.

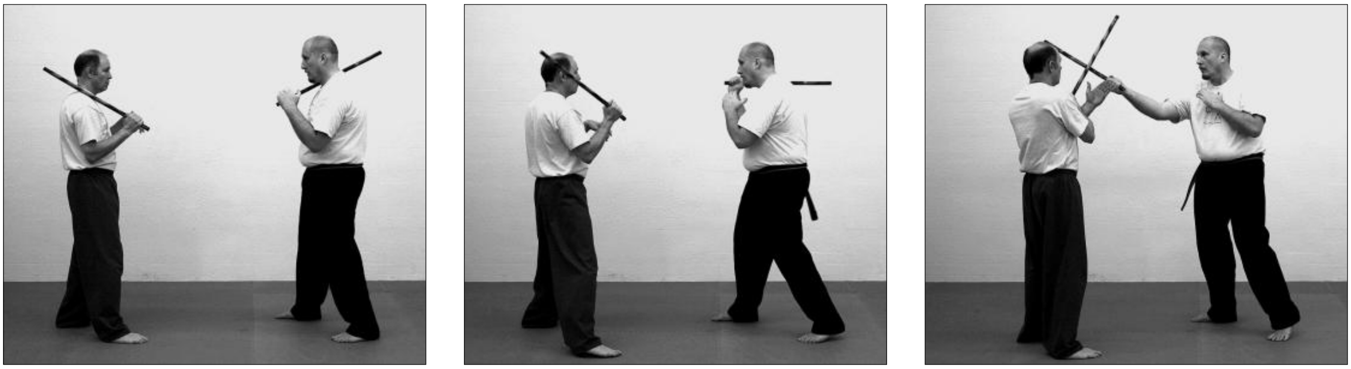


I take his cane and put it over the top of his wrist. I bring my punyo down on top of his cane.

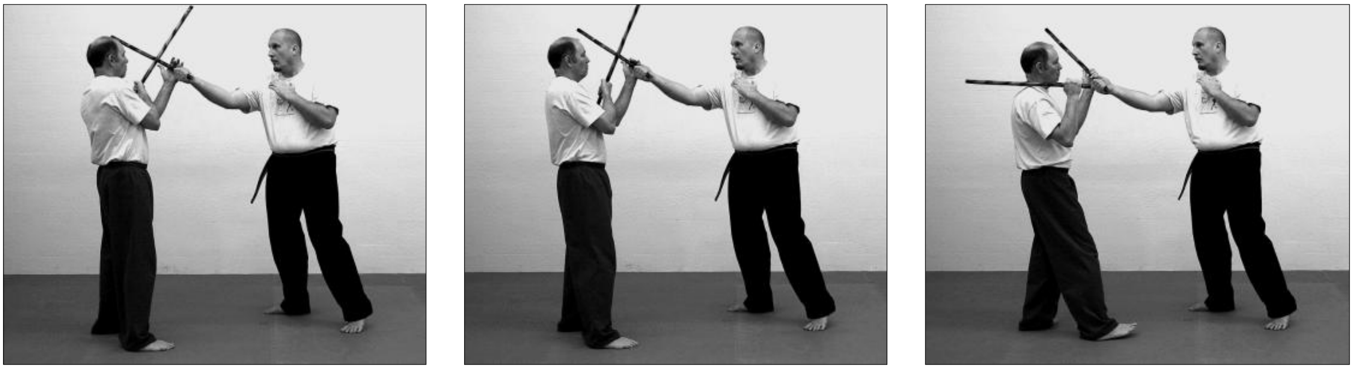


I draw both of my arms inward for the lock/takedown action.

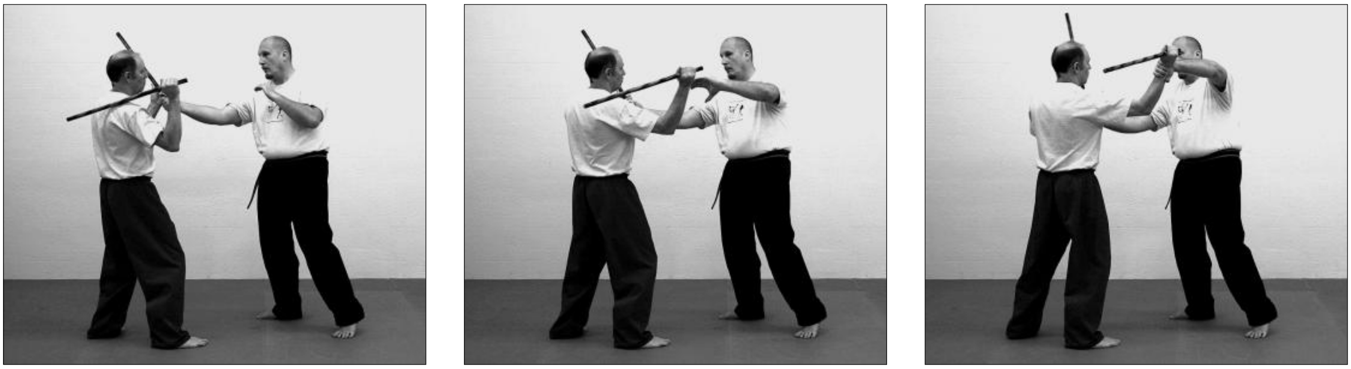
Cross bar from number 1 strike.



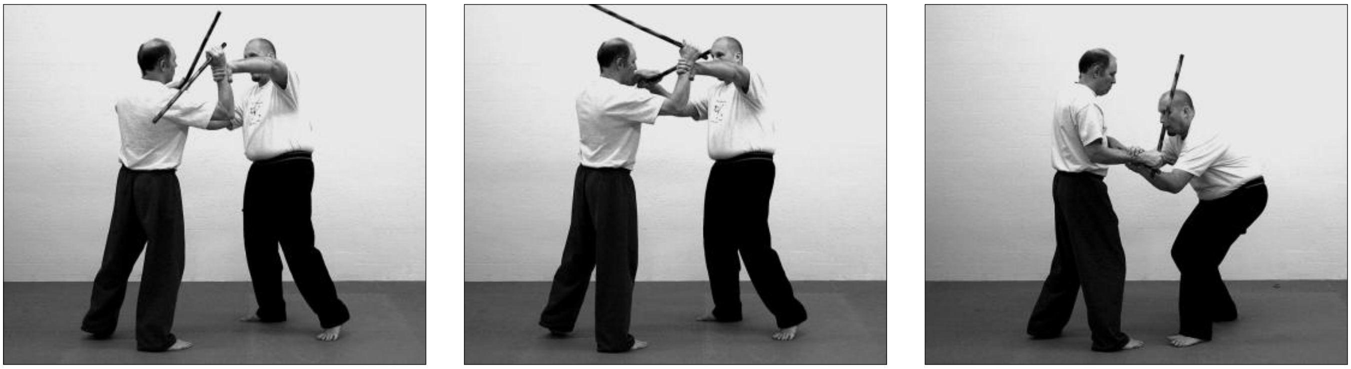
I step to my right and block his number 1 strike. I bring my check under his cane and capture it near his grip



I swing the punyo of my cane around to the side of his head for the bait.

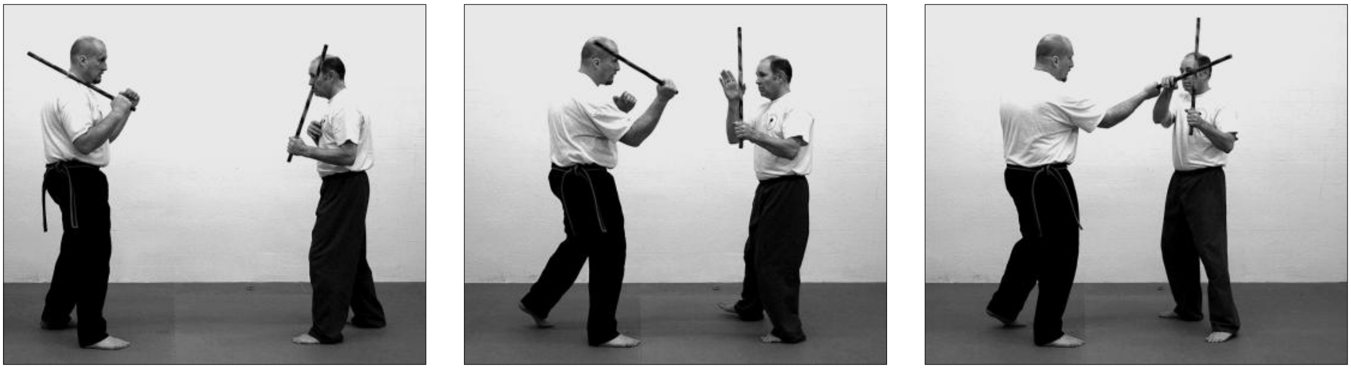


He takes it and grabs my wrist.

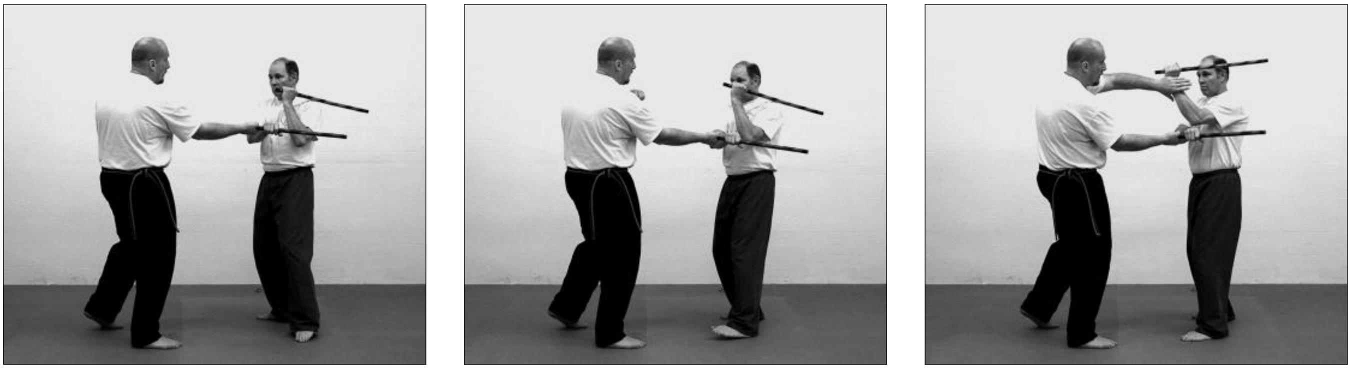


I take his cane and put it over the top of his wrist. I bring my punyo down on top of his cane for the lock/takedown action.

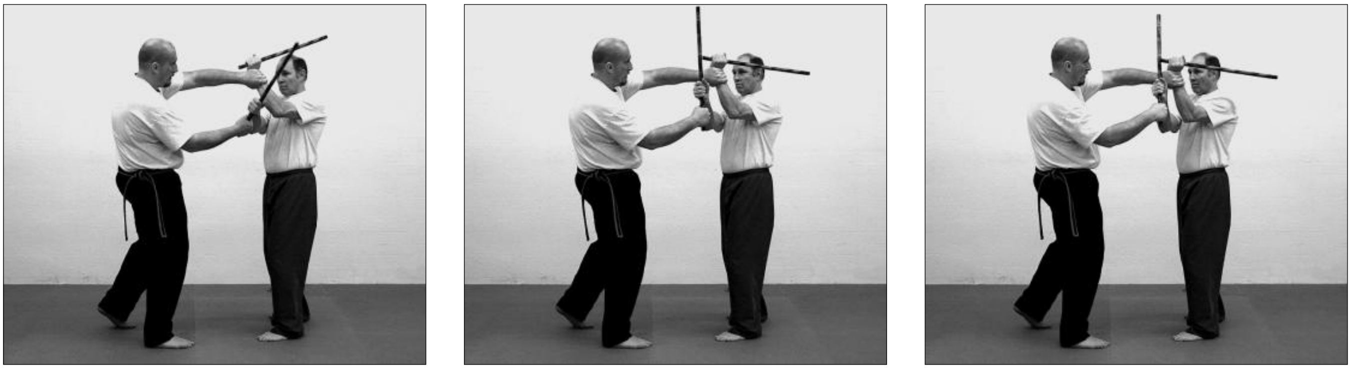
Cross bar from a left on right scenario.



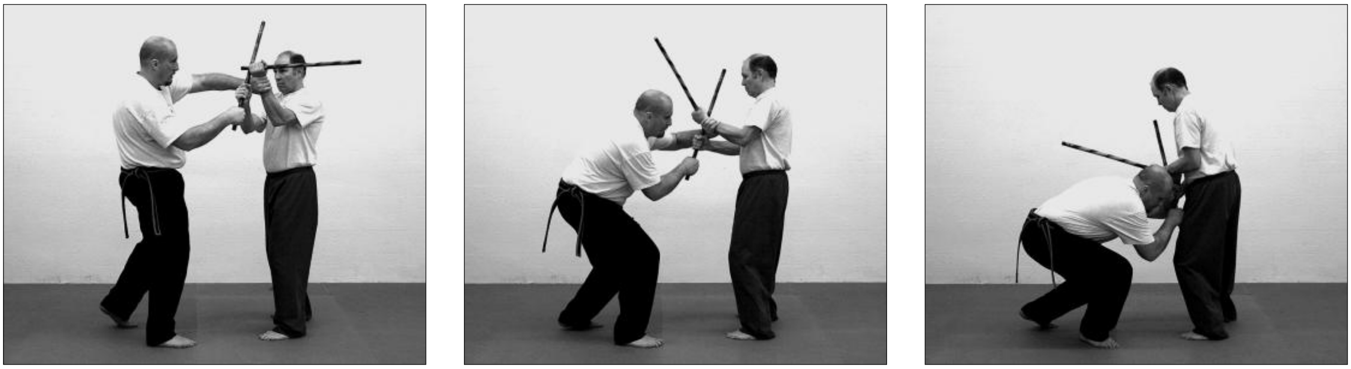
I step to my right and block his number 1 strike. I bring my check hand over his cane and capture it near his grip



I swing the punyo of my cane around to the side of his head for the bait.

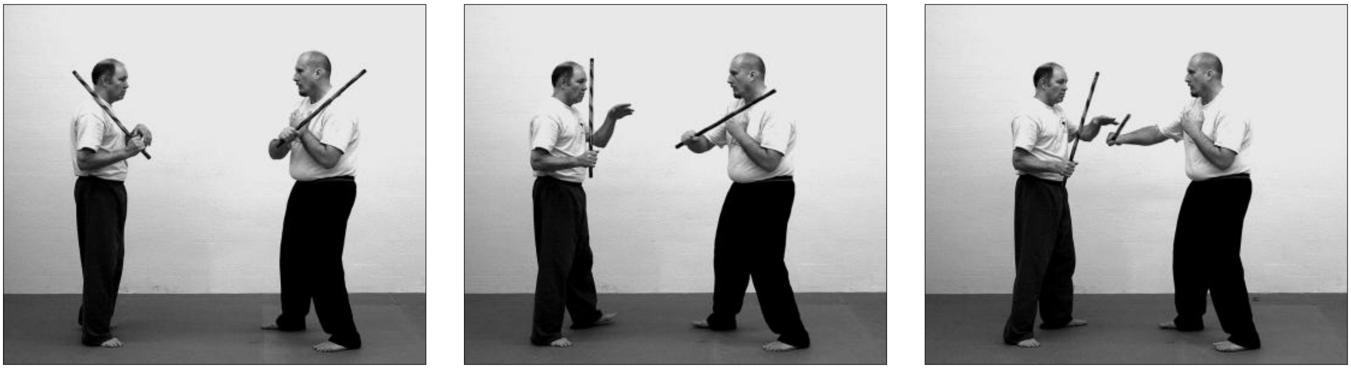


He takes it and grabs my wrist.

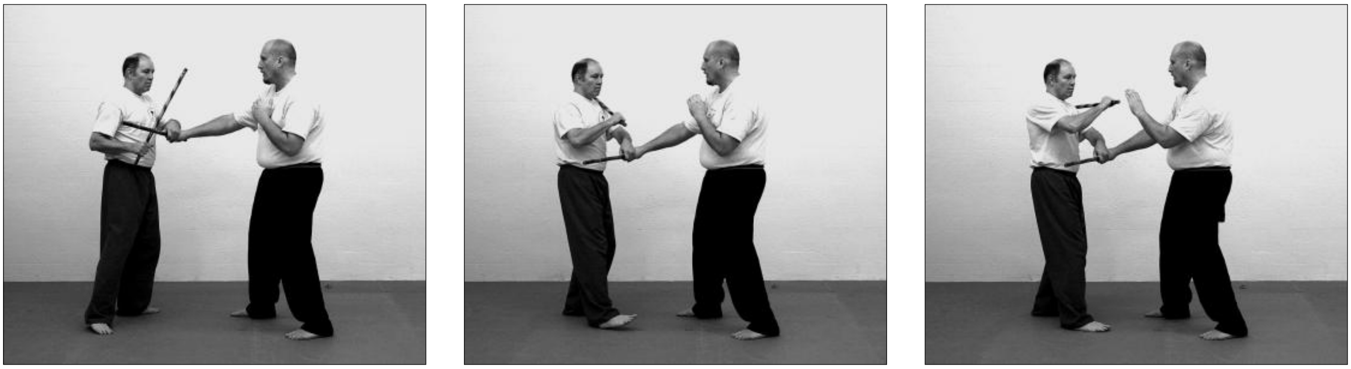


I take his cane and put it over the top of his wrist. I bring my punyo down on top of his cane for the lock/takedown action.

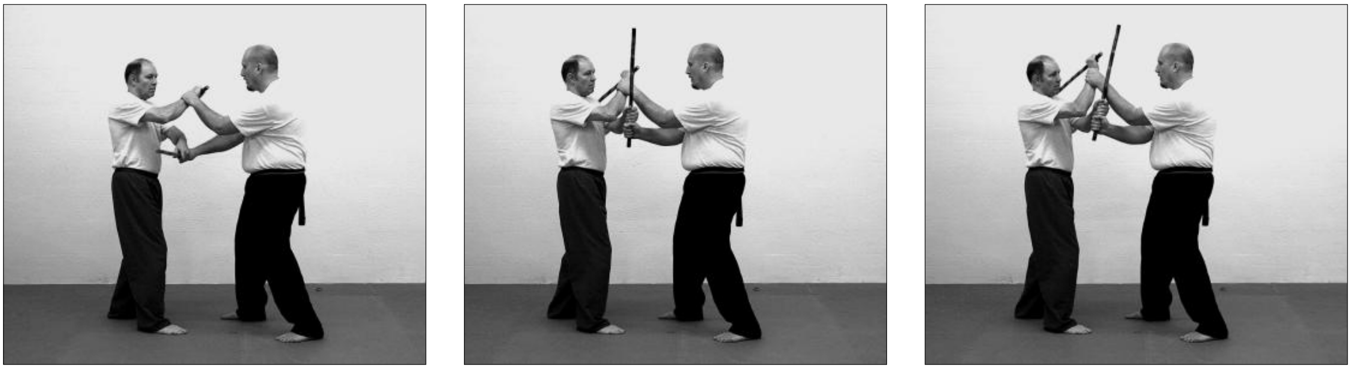
Flag pole from a number 2 strike.



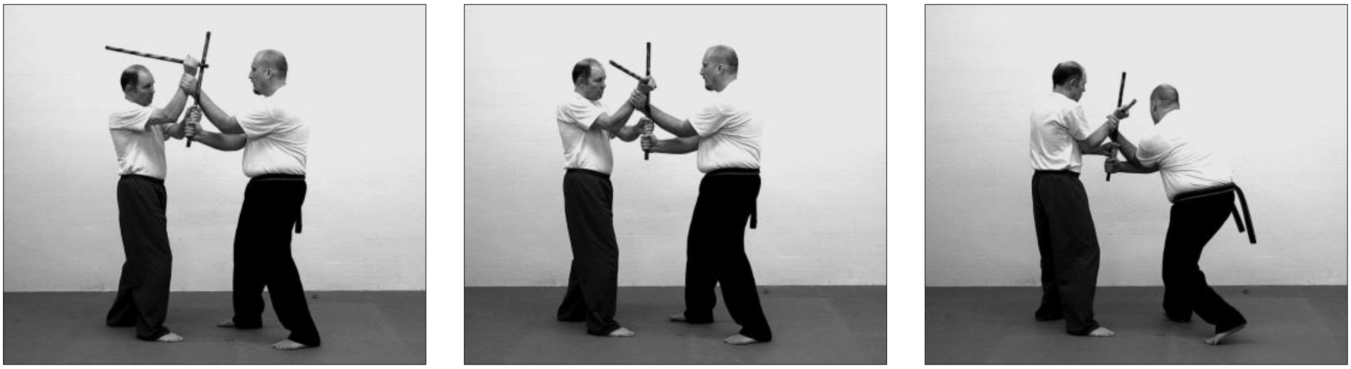
I step to my left and block his number 2 strike. I bring my check hand under over his cane and capture it near his grip



I set him up by striking at him with a back hand punyo. He goes to capture my arm.

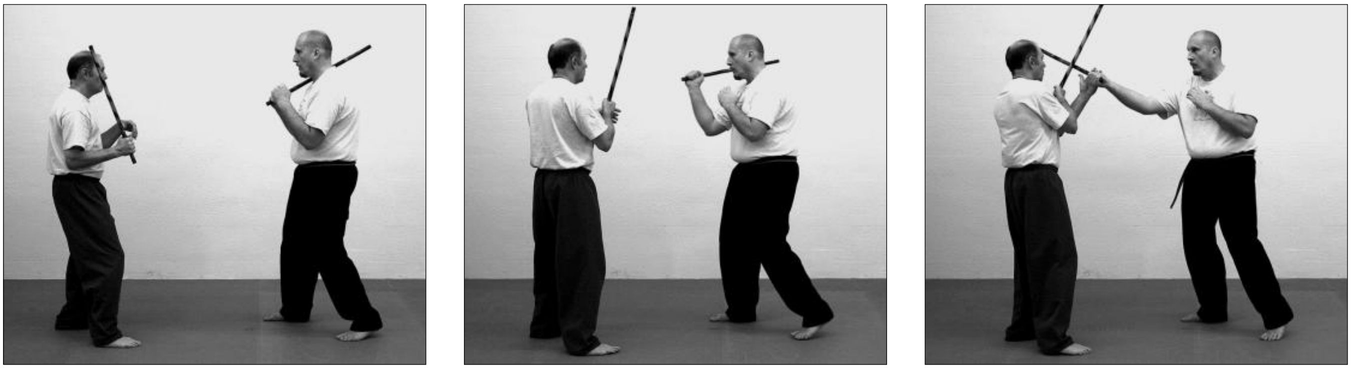


Upon capture, I bring his cane up to a vertical position and lay it across the back of his wrist.

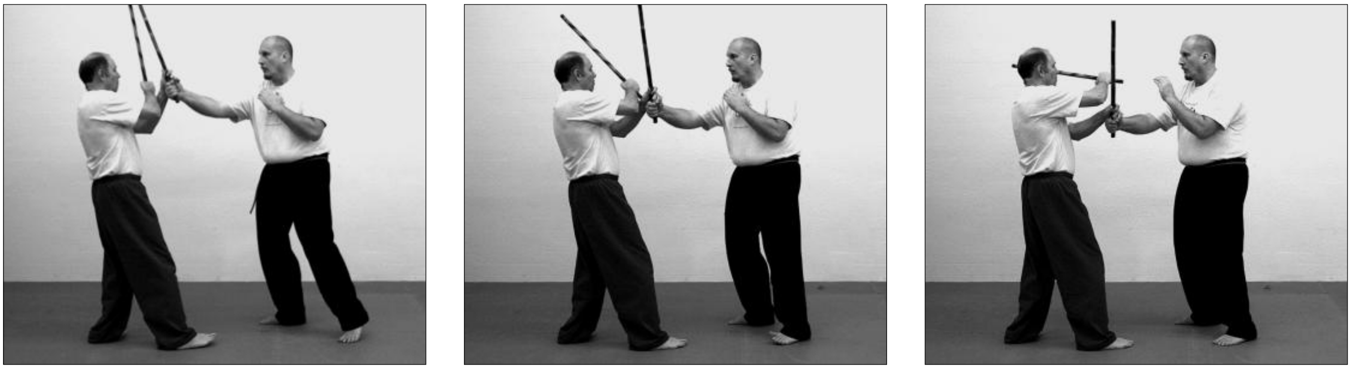


I loop my punyo around his cane and twist my body to the left for the lock/takedown.

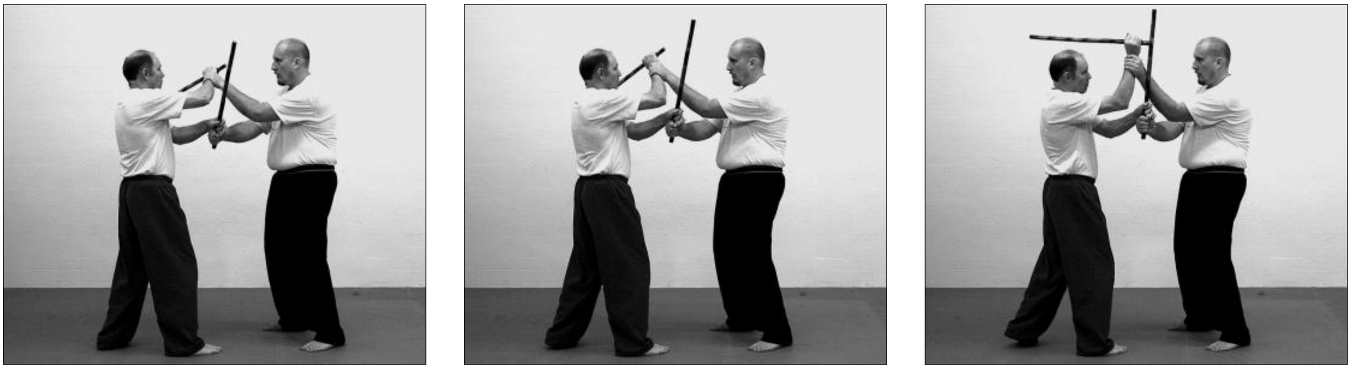
Flag pole from a number 1 strike.



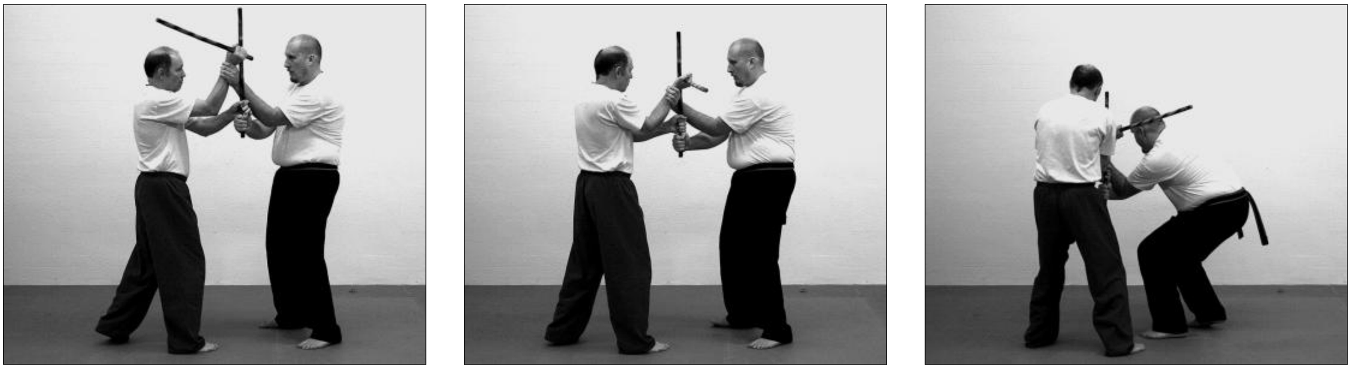
I step to my right and block his number 1 strike. I bring my check hand under his cane and capture it near his grip



I pass his cane to my right and set him up by striking at him with a back hand punyo. He goes to capture my arm.

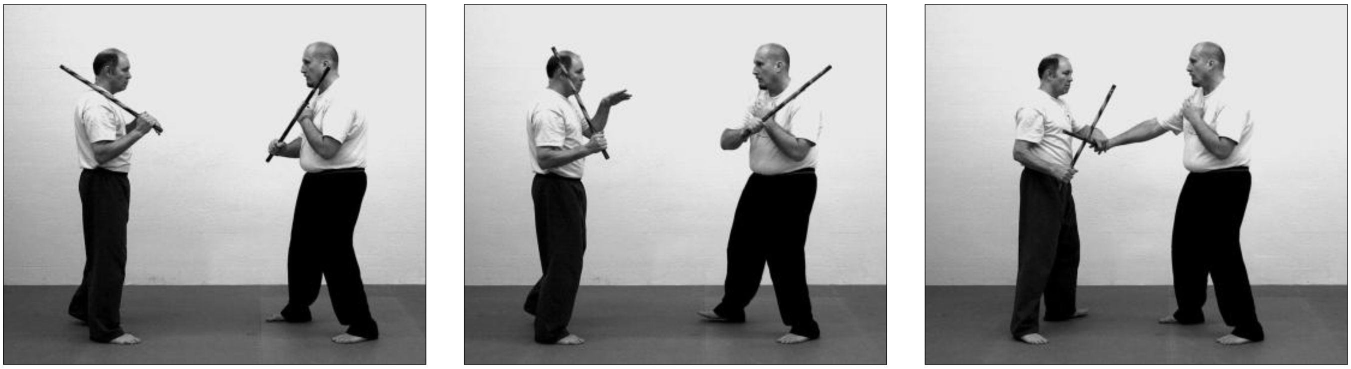


Upon capture, I bring his cane up to a vertical position and lay it across the back of his wrist.

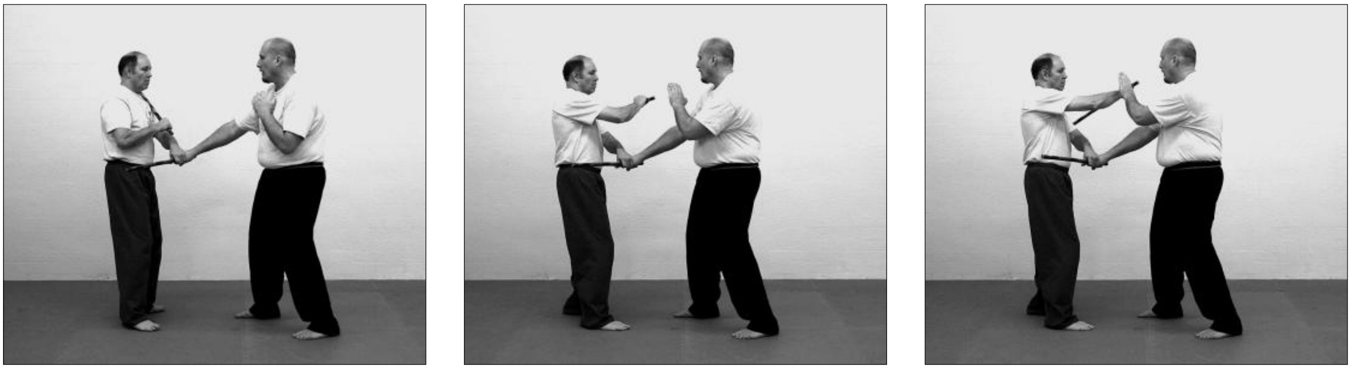


I loop my punyo around his cane and twist my body to the left for the lock/takedown.

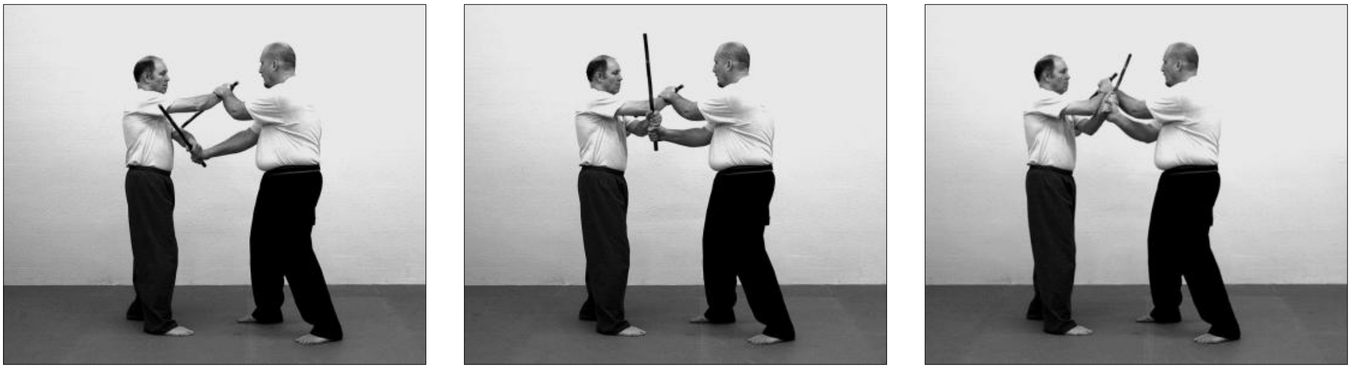
Reverse cross bar coming from a number 2 strike.



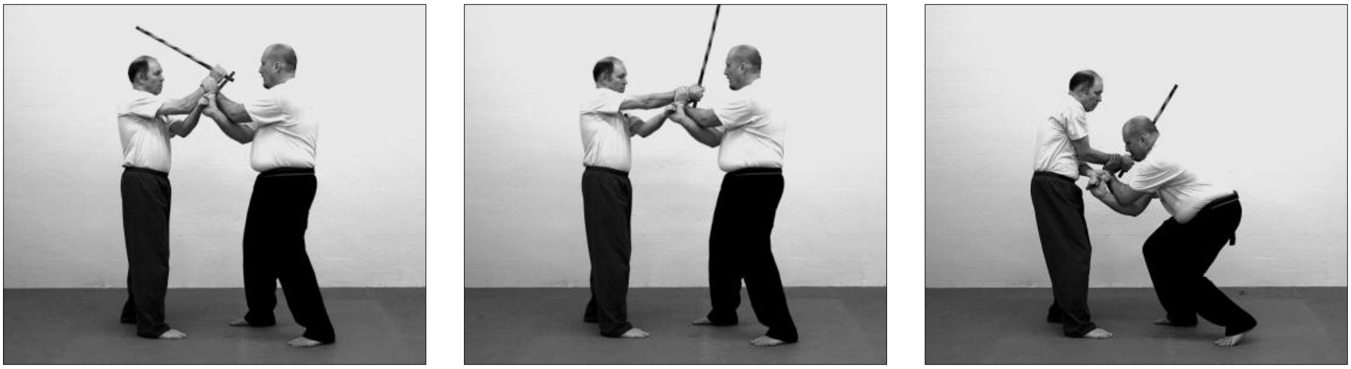
I step to my left and block his number 2 strike. I bring my check hand over his cane and capture it near his grip



I drop his cane down and set him up by striking at him with a back hand punyo. He goes to capture my arm.

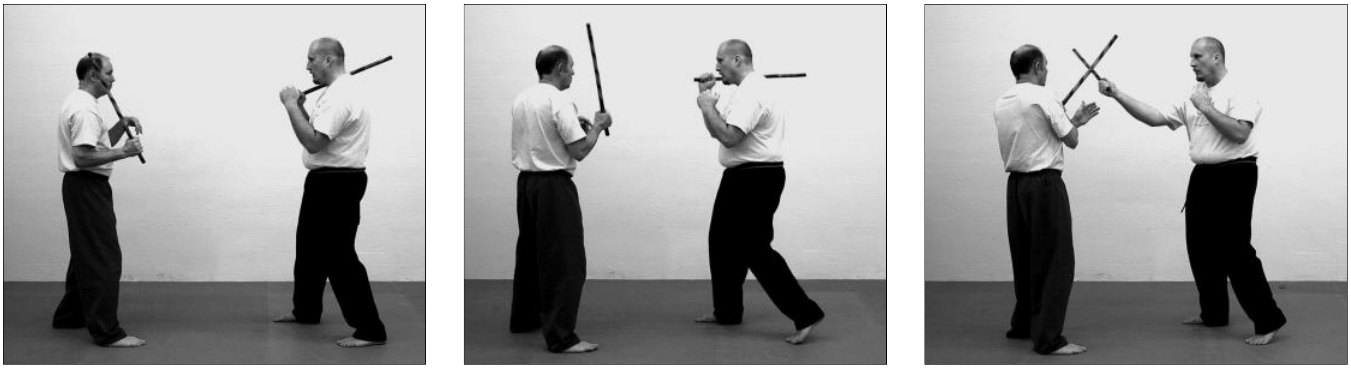


Upon capture, I bring his cane up and over the back of his wrist. This crosses his arms.

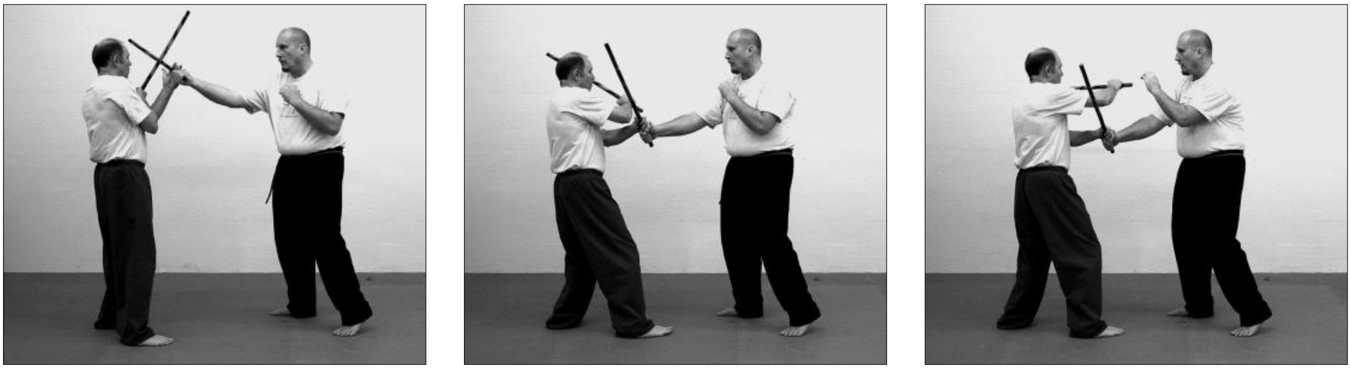


I loop my punyo around his cane and pull him to my center for the lock/takedown.

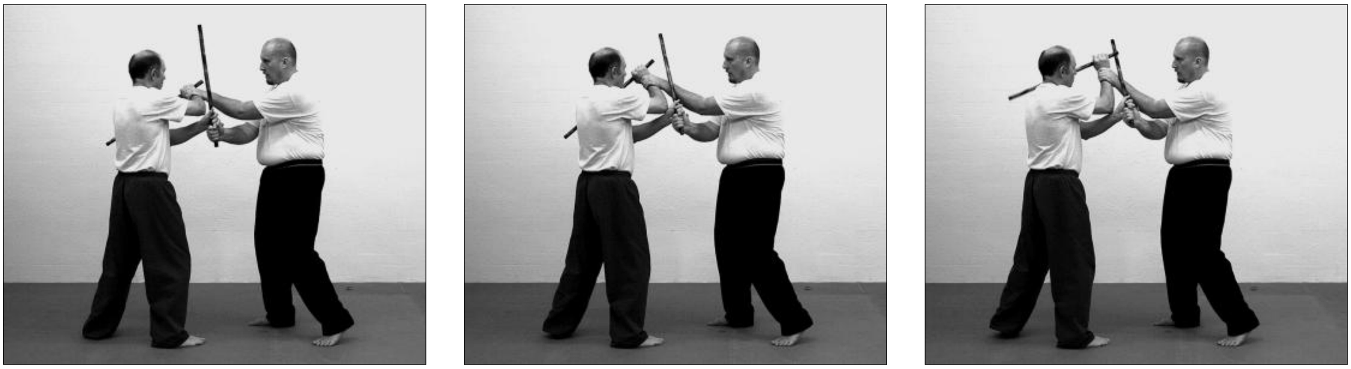
Reverse cross bar coming from a number 1 strike.



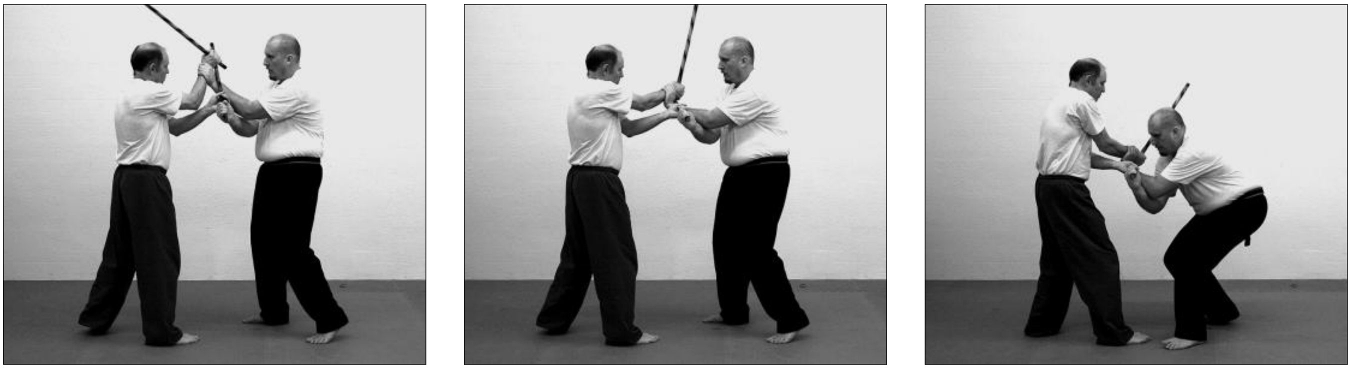
I step to my right and block his number 1 strike. I bring my check hand under his cane and capture it near his grip



I pass his cane to my right and set him up by striking at him with a back hand punyo. He goes to capture my arm.

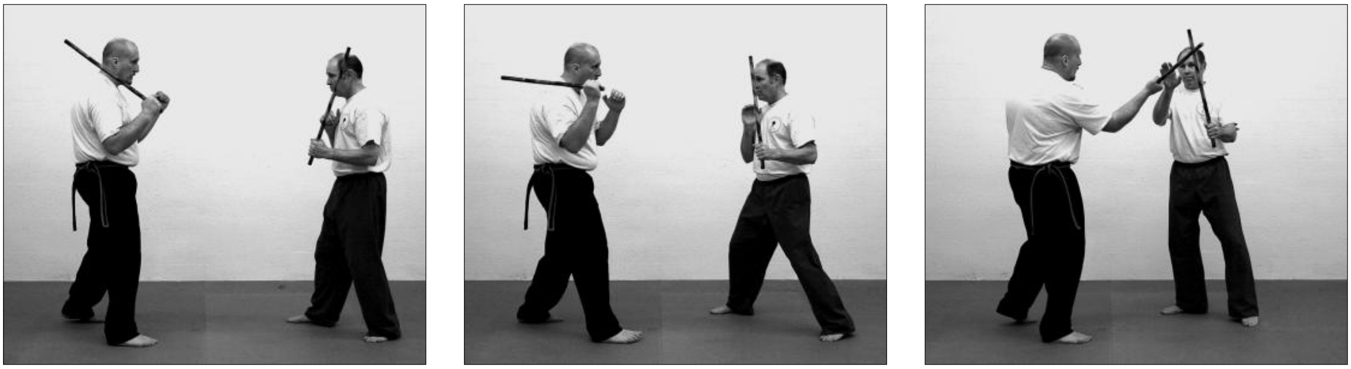


Upon capture, I bring his cane up and over the back of his wrist. This crosses his arms.

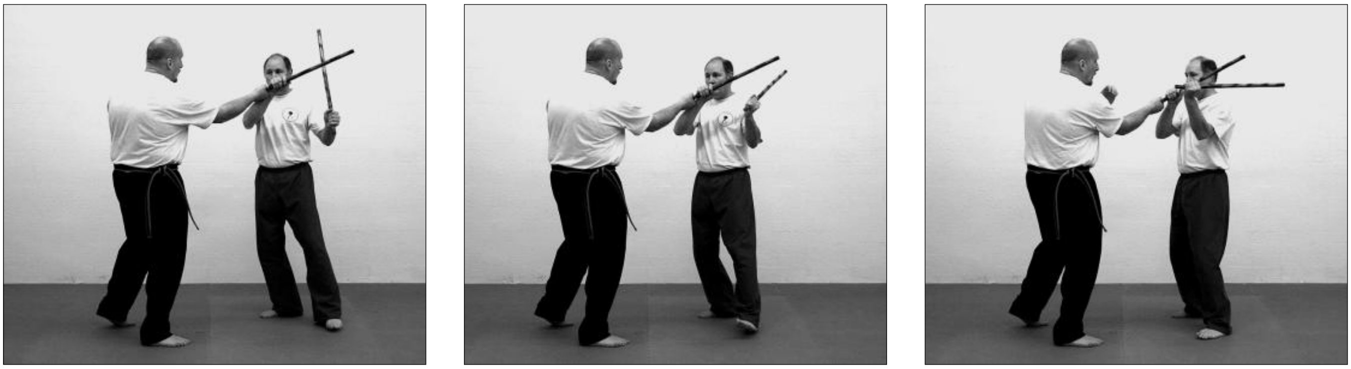


I loop my punyo around his cane and pull him to my center for the lock/takedown.

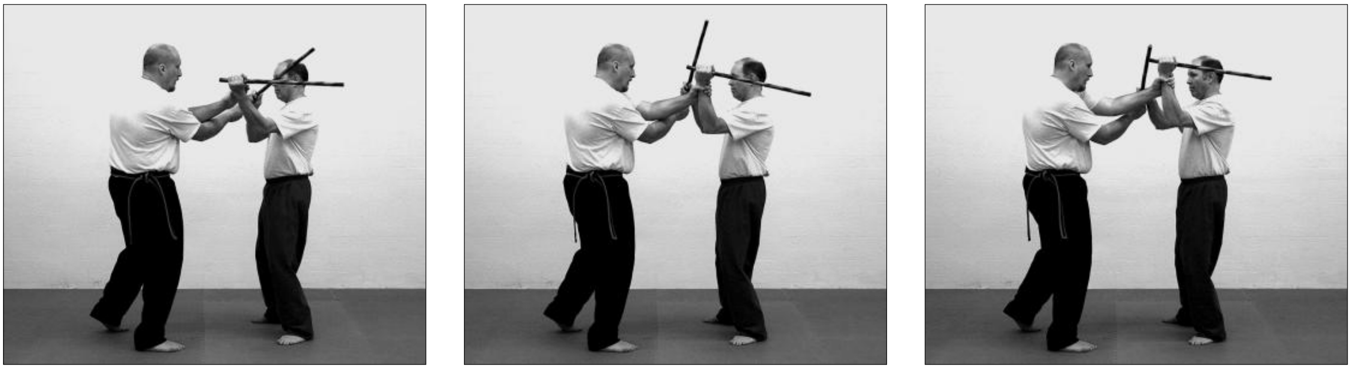
Reverse cross bar coming from a left on right scenario.



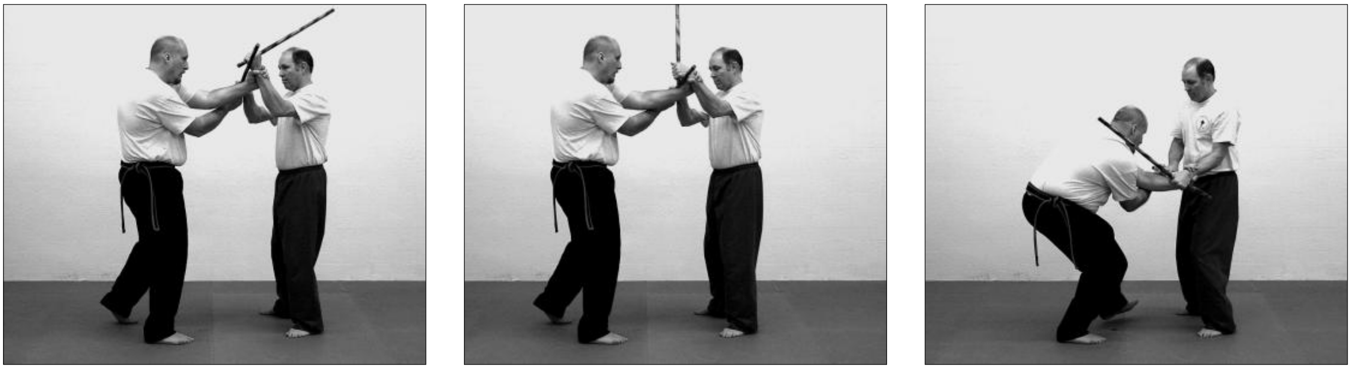
I step to my right and block his number 1 strike. I bring my check hand over his cane and capture it near his grip



I draw his cane near my neck and set him up by striking at him with a hooking punyo strike. He goes to capture my arm.

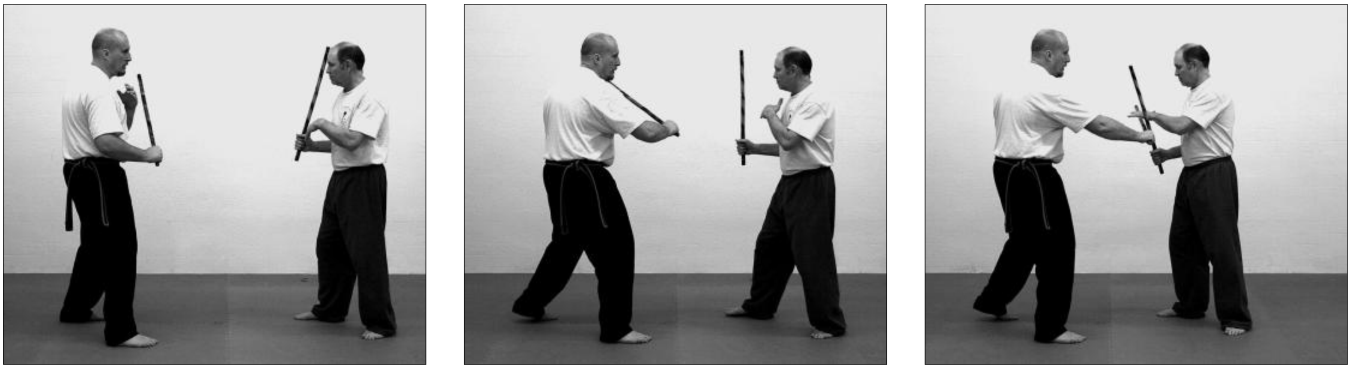


Upon capture, I bring his cane up and over the back of his wrist. This cross his arms. I loop my punyo around his cane.

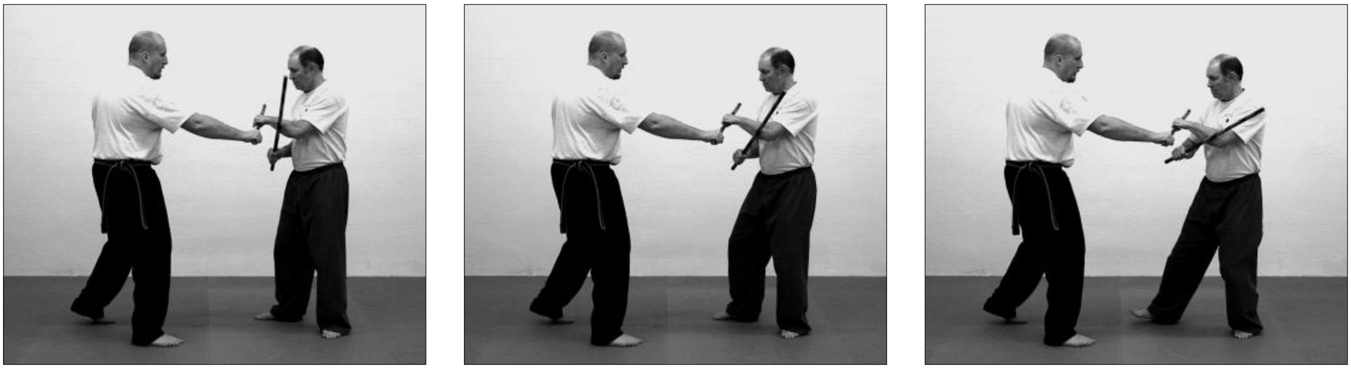


I secure the lock and pull him to my center for the lock/takedown.

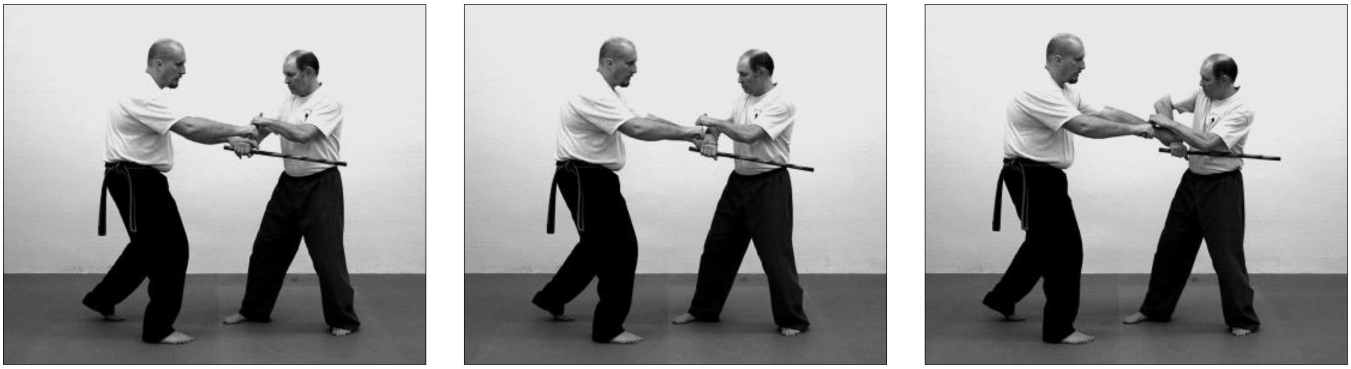
There are two other Tapi-Tapi captures I teach. The first is the Elbow Bind.



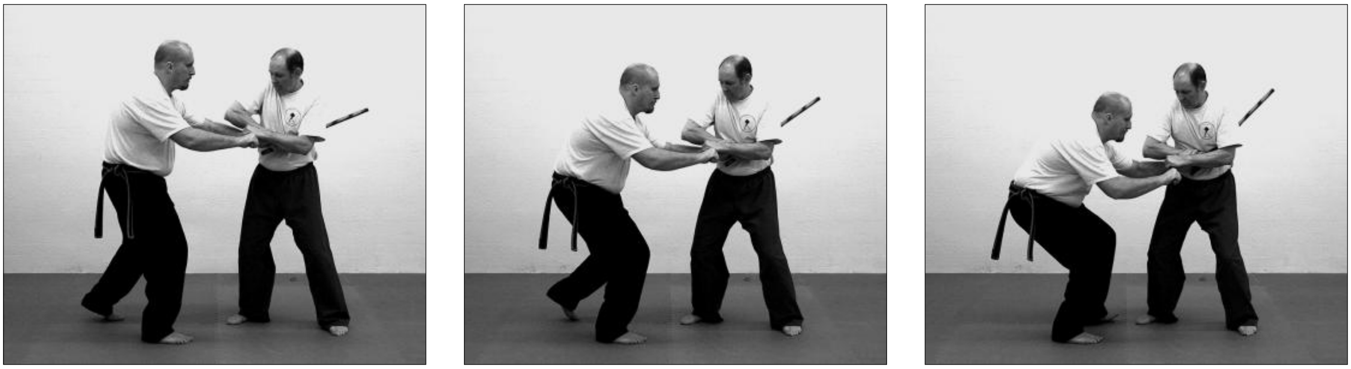
I block my partner's number 4 strike. I bring my check hand over his cane and capture it near his grip



I draw his cane up set him up by striking at him with a back hand punyo strike to the stomach. He goes to capture my arm.

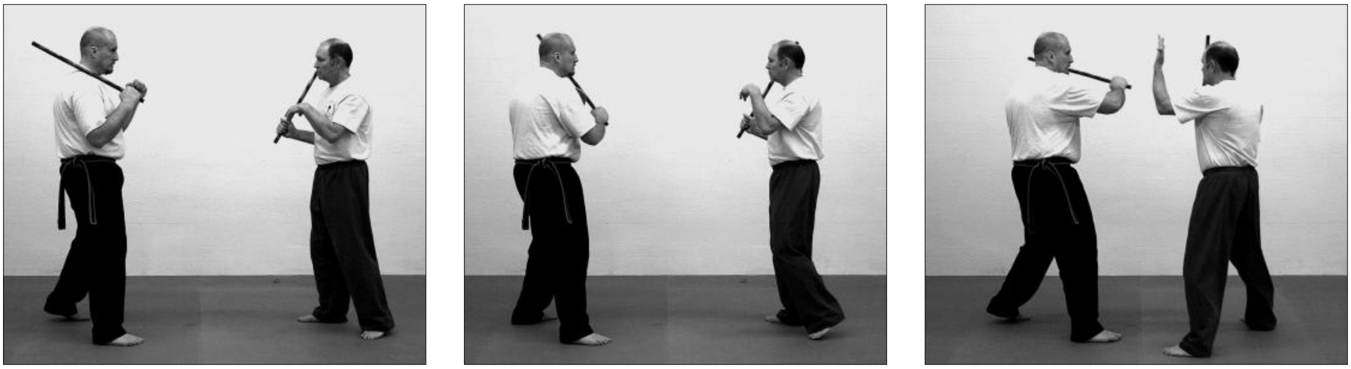


Upon capture, I bring his cane to the back of his wrist. I loop my right elbow over the top of his cane.

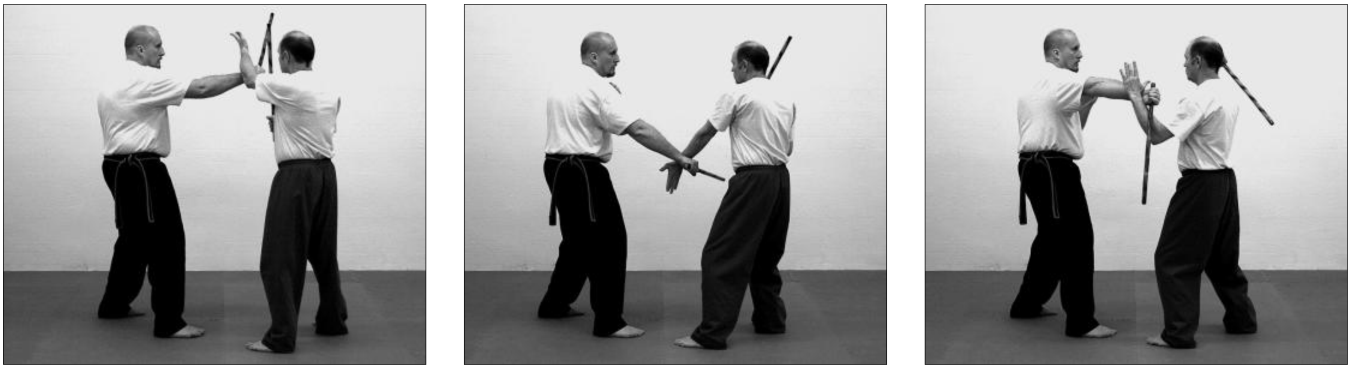


I pull my elbow to my center for the lock/takedown.

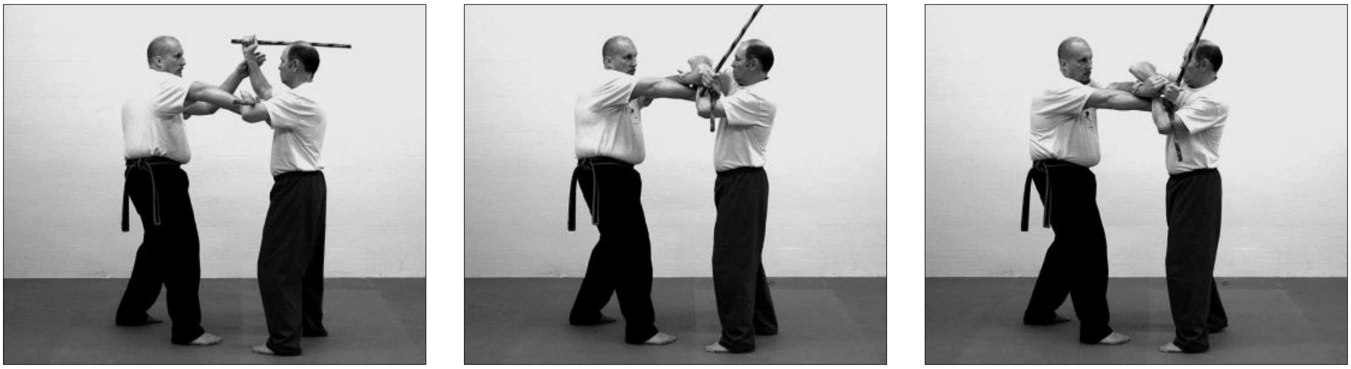
The second optional Tapi-Tapi capture I teach is the Two-Arm Bind.



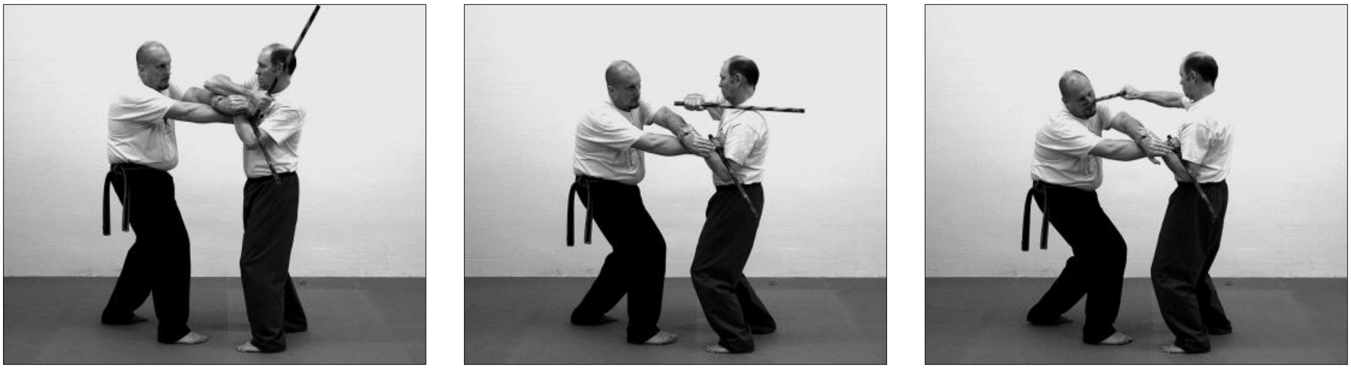
I block my partner’s number 2 strike. I sweep his arm from my right to my left side as in disarm number 2.



I swing my wrist over the top of his wrist and bait him with a punyo strike to the face. He goes to capture my arm.

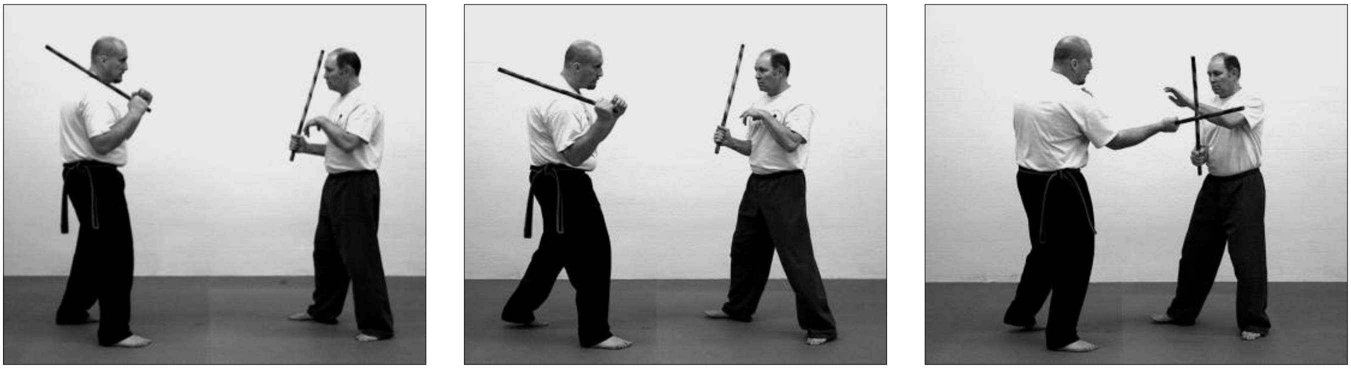


Upon capture, I bring his check arm over to my left hand and counter grab it. I swing my right elbow over his grab arm.

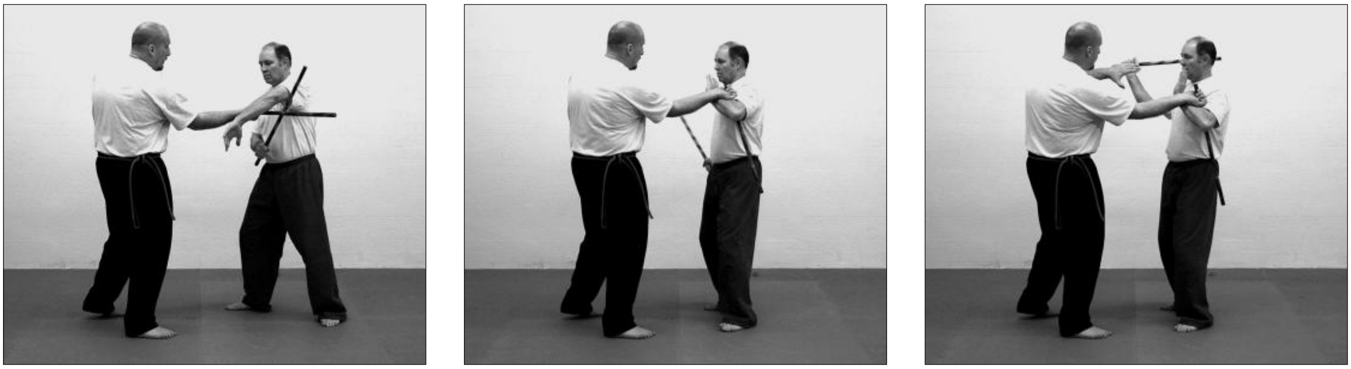


I drop my right elbow down to effect the release of my cane arm. I counter with a number 2 strike.

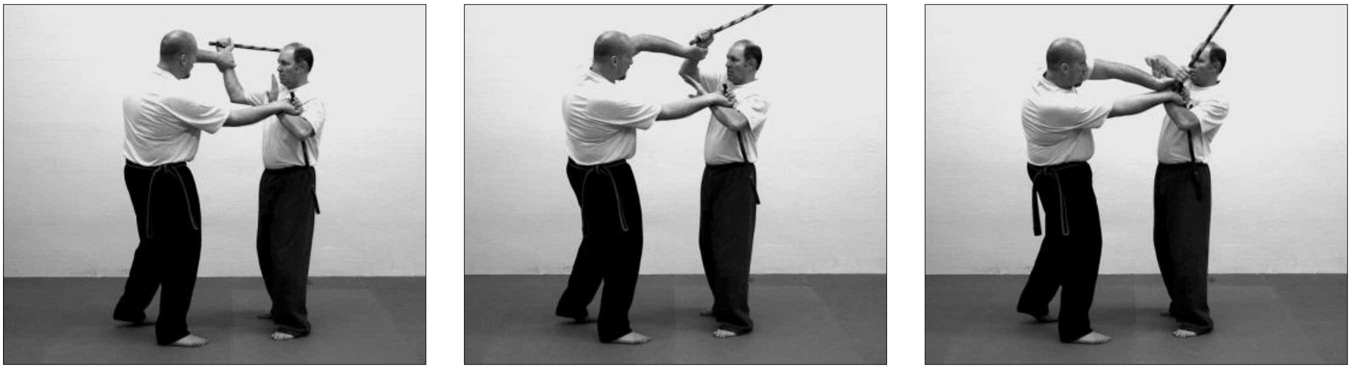
The Two-Arm Bind coming off of a number 3 strike.



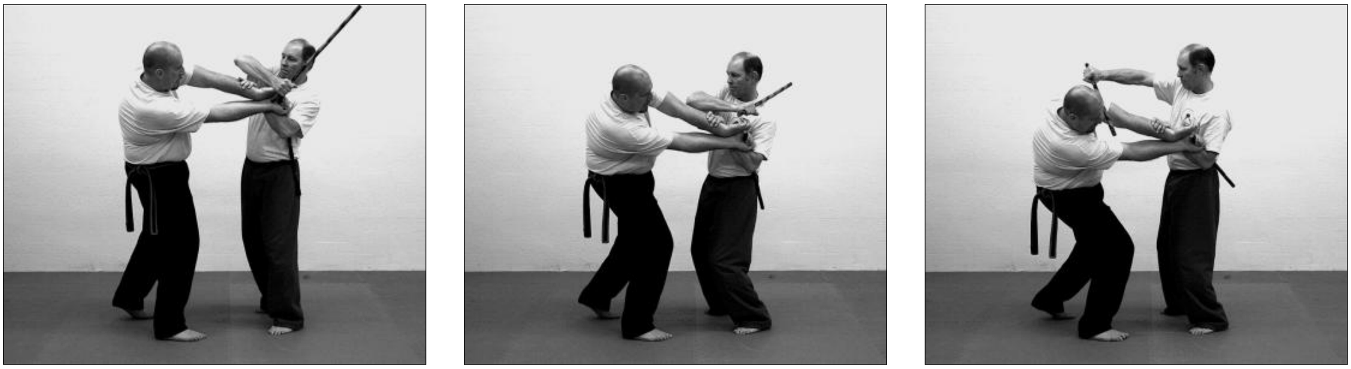
I step to my right and block my partner’s number 3 strike. I insert my check arm over his cane as in disarm number 3.



I swing his cane arm off to my left side and bait him with a swinging punyo strike. He goes for the capture.



Upon capture, I bring his cane arm over to my left and grab it with my left hand.



I drop my right elbow down to effect the release of my cane arm. I counter with a number 2 strike.

Level 10 – Cane Sparring – Brown Belt

Right on right: sparring pattern
Left on right sparring pattern
Tapi-Tapi (modern)

- Cross bar
- Reverse cross bar
- Flag pole
- Elbow bind
- Two arm bind

Photos from the past...

Binding up Tom Corsin at the 2005 Edged/Impact Weapons Seminar in Portland, Oregon.

Senior Brown Belt

By the time one gets to Senior Brown Belt, familiarity with the knife is essential. It is said that the soul of Filipino Martial Arts is the blade. The bladed weapon plays a large role in the history of the Philippines. The bolo was the primary tool of many fierce fighters all throughout the history of that island nation. In MA80, we take up the short knife rather than the bolo, or longer knife. As MA80 is more of a Filipino-American art than pure Filipino art, I like to stick with something that we may encounter in the western world. That would be the knife.

A very large portion of my knife work comes from the research, study, and efforts of Grand Master Bram Frank. At the time of this writing I have been associated with Bram for 18 years. In that amount of time I have seen his distillation of the Filipino blade broken down into an easy to learn, yet very effective and nasty method of self defense. The key thing I like about his approach to the blade art is that it is based on less than lethal results. This is very important to me and very important to make this distinction. Less than lethal results. Very few people outside of Filipino Martial Arts truly realize how dangerous the knife is. The knife does not take *x* amount of speed and power to be effective. You can nick a vital area and kill your opponent. Any major vein or artery will do the trick. Quite often (per actual reports of people who have been in knife fights) you don’t even feel that you have been stabbed. In the heat of battle it just feels like another impact. This is dangerous business.

It is hard to look at any kind of knife fighting as humane but causing an attacking agent to cease function is humane as compared to causing the assailant to cease to function, i.e. to die. To quote Bram on his methodology: *“We don’t teach knife fighting. We teach Modular combative reaction and skills with an edged tool. This is taught as Self Defense Response (SDR) with blade or edged tool. Quite simply, we don’t teach people to “fight with knives". We teach people how to defend themselves and the their loved ones while using an edged tool.“* Many of the edged weapons methodology does not follow this quote. This is the viewpoint I have when teaching an edged tool.

So, how is Bram’s method less than lethal? It is based on “bio-mechanical cutting” - disrupting the function of the attacker’s blade wielding arm. The utter simplicity of this means that if you cut the muscles and tendons of the inner forearm of the arm gripping the knife, the hand will automatically open up. The knife drops because the assailant cannot grab with it anymore = bio-mechanical stoppage = end of knife attack. At this point I’ll add an important point to make about cutting. I do not use the typical “circular slash” method that many knife artists employ (figure A). For me, the possibility of missing the target by falling short because of the curve is too great. How I make my slash is to go forward at the arm in a straight line in a jamming action. Once I have made contact, that is when I execute the slash (figure B). It’s very much a right angle action. Contact first, cut second.

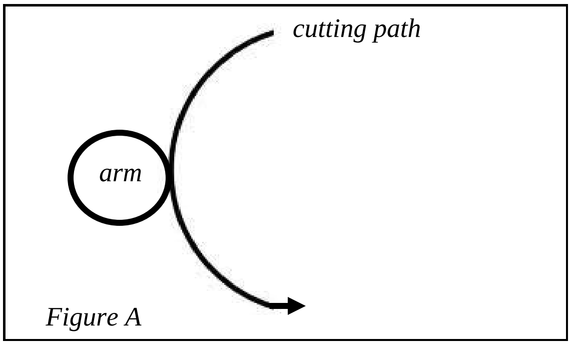


Figure A

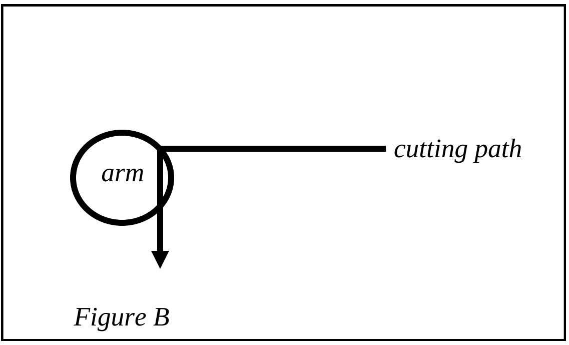
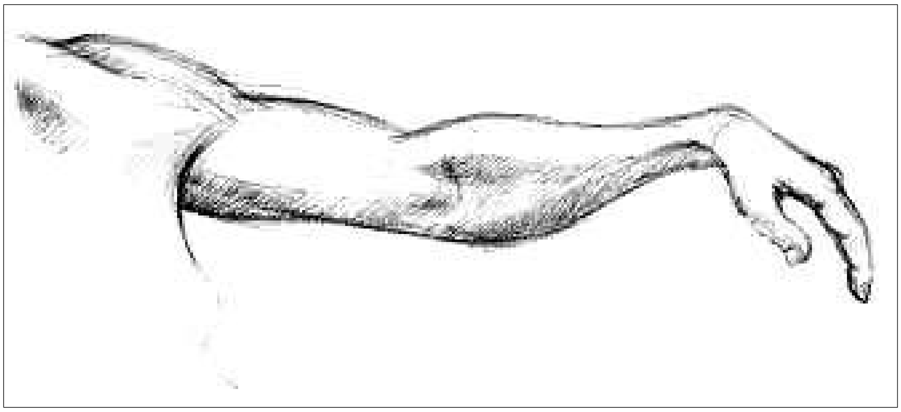


Figure B

This drawing depicts what happens to the blade hand once the connecting tissues (muscles and tendons) have been cut in the forearm. The hand opens up. What causes it to grip is no longer linked together. The "pulleys and cables", so to speak, that cause the workings of the grip to occur have been severed. Lack of function occurs.



The Modular Approach

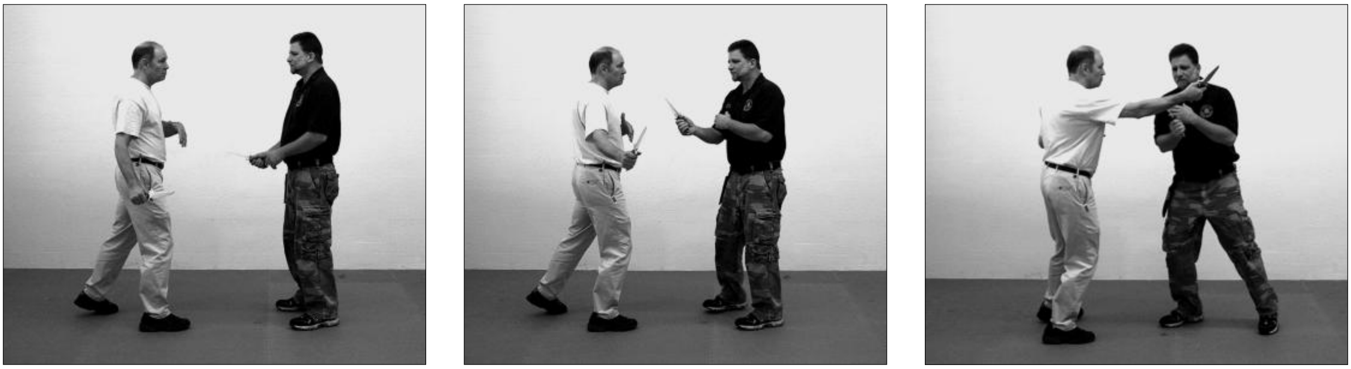
The knife actions taught at this level are taught in four basic modules based on Filipino counter-the-counter drills. The first one is based on the 6 count drill shown earlier in this book. It is your basic 1-4-12 progression and it goes like this:

1. Your partner feeds you a number 1 cut, you step off line of the cut and do a counter cut to his arm
2. You counter cut with a number 4 cut. Your partner steps back and does a down cut across the back of your wrist or a snap cut to the back of your hand
3. Your partner counters with a number 12 cut. You raise your blade to meet his arm and step obliquely to your right (the step creates the cut). This is the simplicity of the drill.

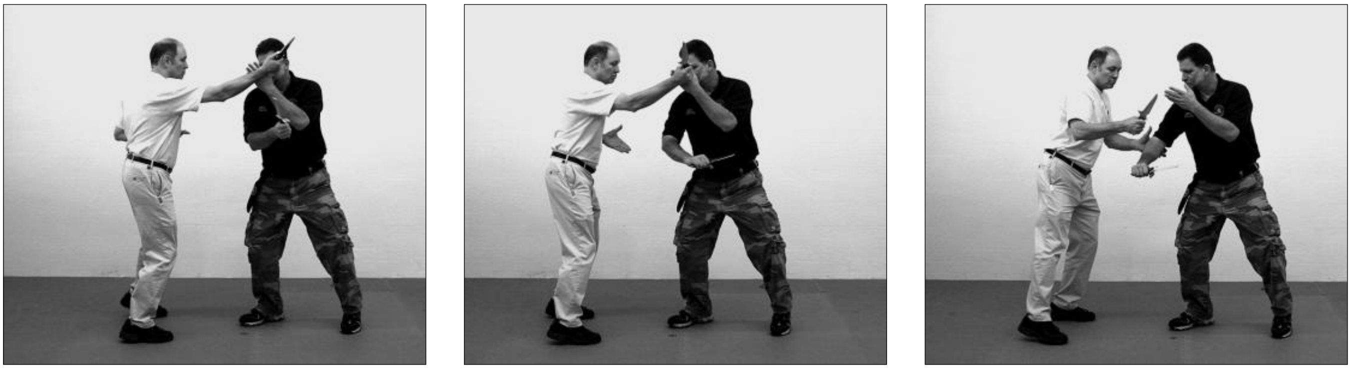
A very important point to make before I show the drills and the use of the check hand during all this: *In all actions, steel meets flesh.* The check hand aids the weaponed hand but the weaponed hand is the primary action and the check hand is the secondary action. This is most notable in the defense against the number 1 cut.

This first module is the most important to learn. Here's an excerpt from Masters of the Blade (compiled by Rey Galang and Bakbakan International) featuring Bram Frank: *"Modules are easy to learn. As one learns or masters a module, the next module is learned. If one cannot remember the new module, it's not as important as BEING ABLE to remember the first module. Most modules are sets of three moves. Humans can remember three things, especially if there's an order to them. Is that important? Yes, because anything that's easy and comfortable we tend to accept readily. Modules are also great, for we humans like to build on foundations, to stack things up, to put things together. It's in our nature. Therefore, teaching by modular units allows for the best comment an instructor can ever hear from the student: "I can do this".*

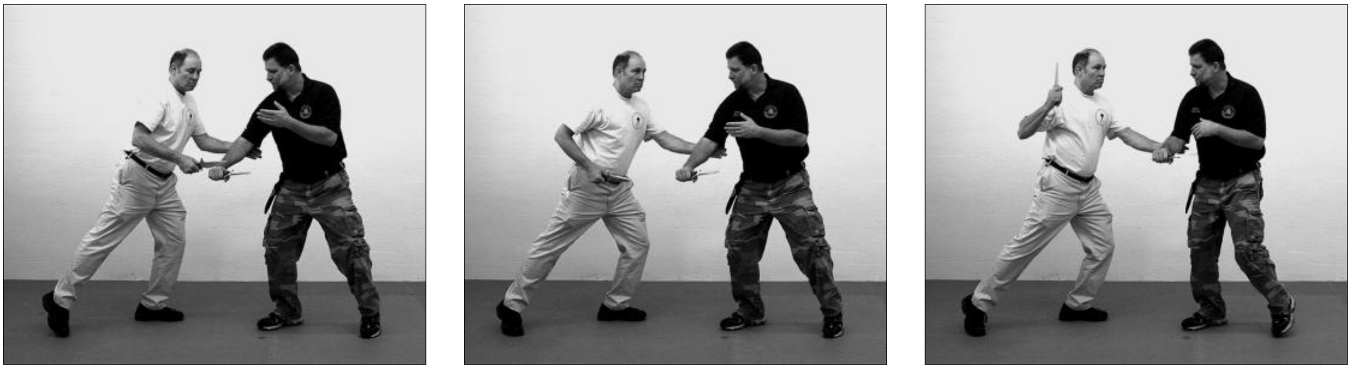
1-4-12 Module



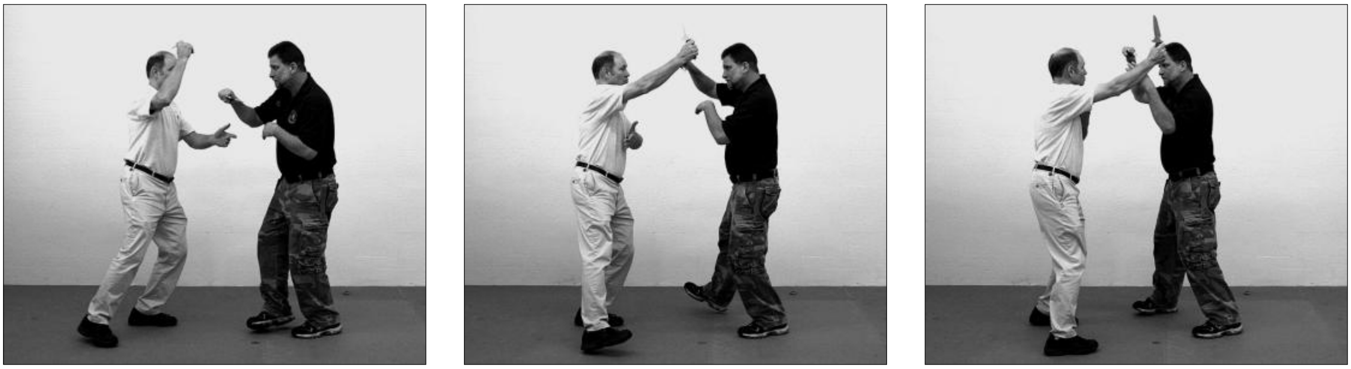
I do a number 1 cut at Bram. He steps back and meets my arm with his blade.



He checks my arm after his cut. He follows his defense with a number 4 cut. I go to check his elbow.

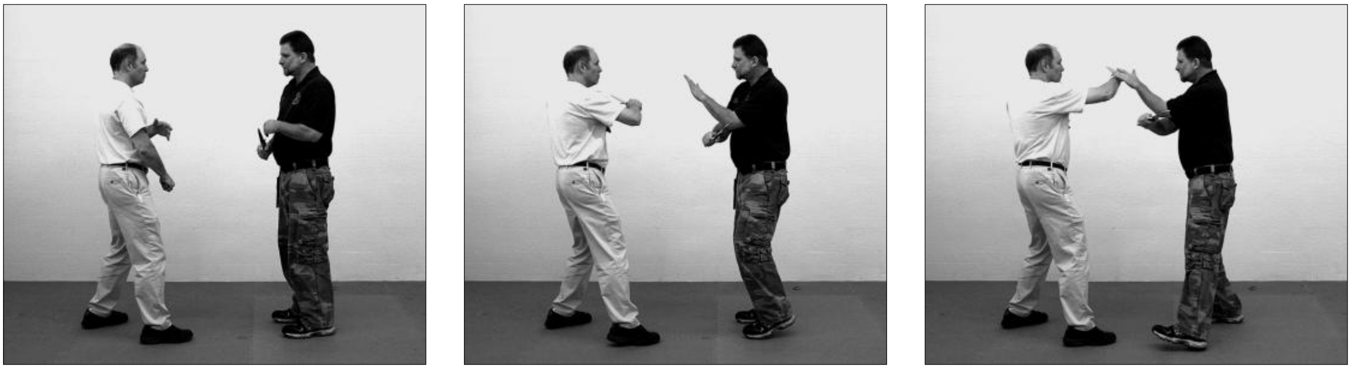


I step back and drop my blade on his cutting hand or cutting hand wrist. I step forward and begin a number 12 cut.

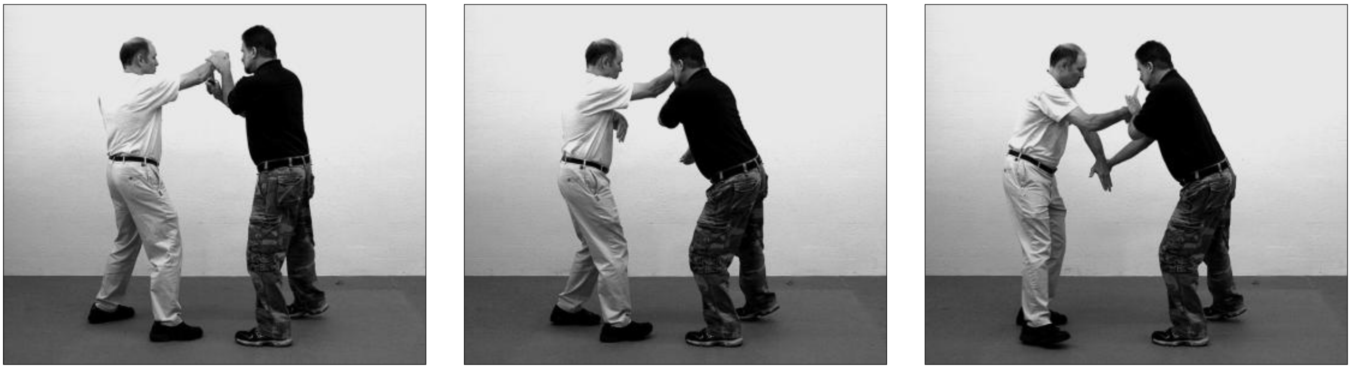


He meets my arm with his blade. He steps to his right while he moves his left hand to the inside of my wrist. His step is what executes the cut. He takes over as the driver with a number 1 cut and the sequencing continues.

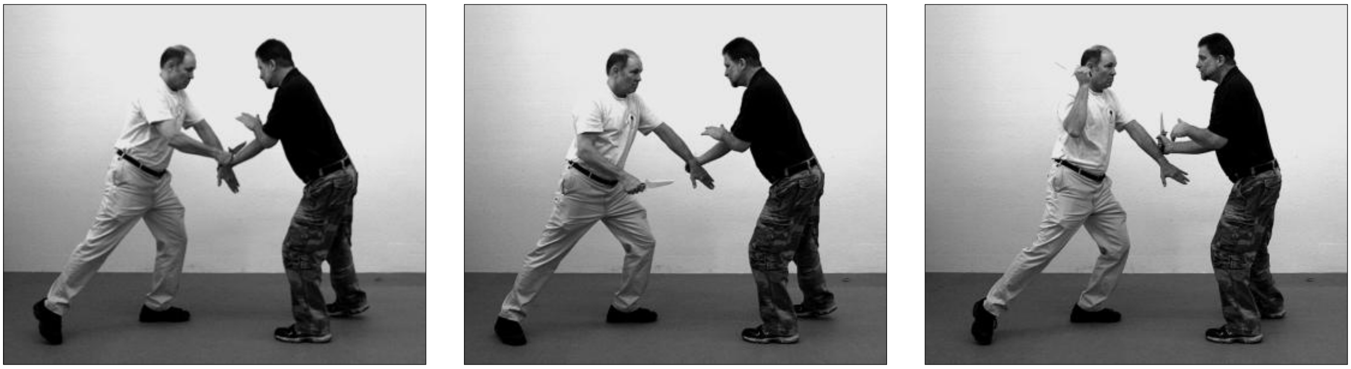
2-3-12 Module



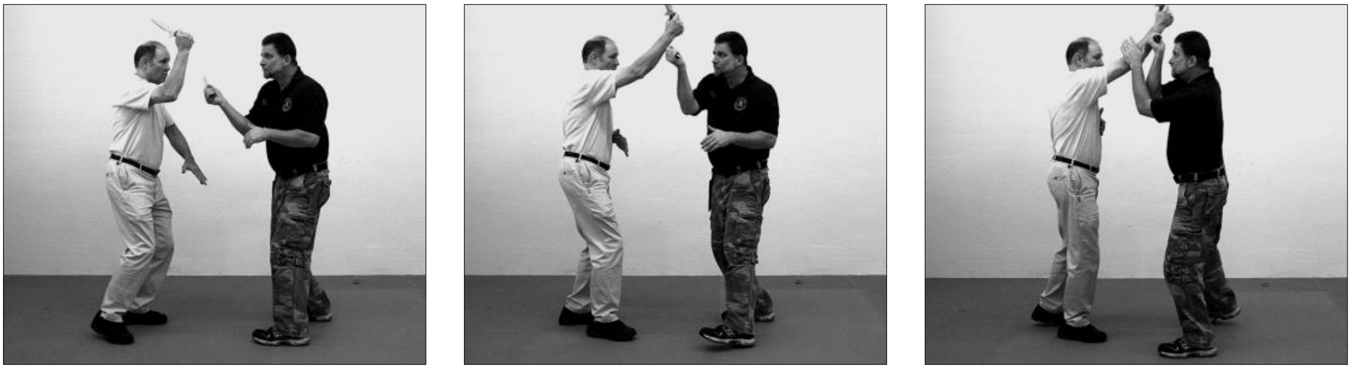
Bram checks my number 2 cut with is check hand. He brings his blade up under my arm for his cut.



He cuts diagonally downward, reverses direction for a number 3 cut to my middle. I step back and stop his arm with my...

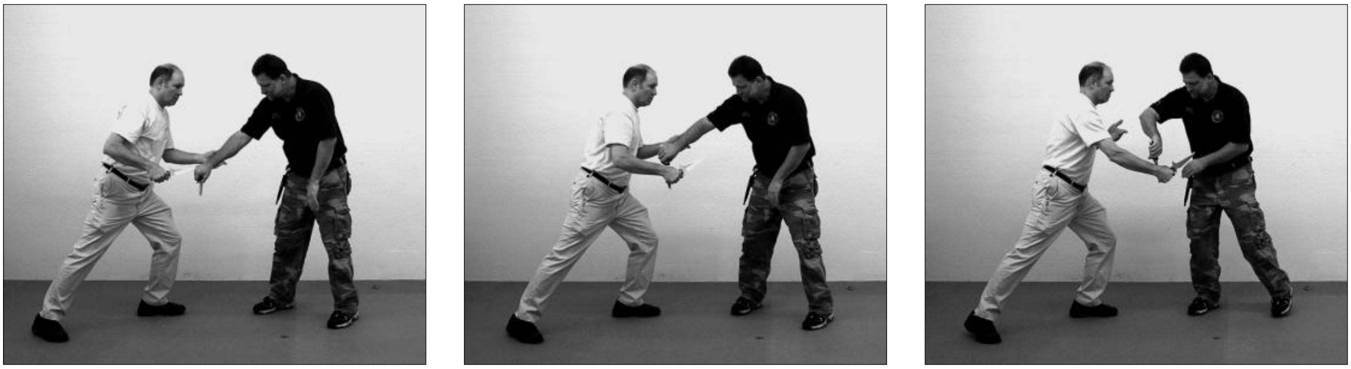


...arm as I cut his arm with my blade. I step forward to execute a number 12 cut to his head.

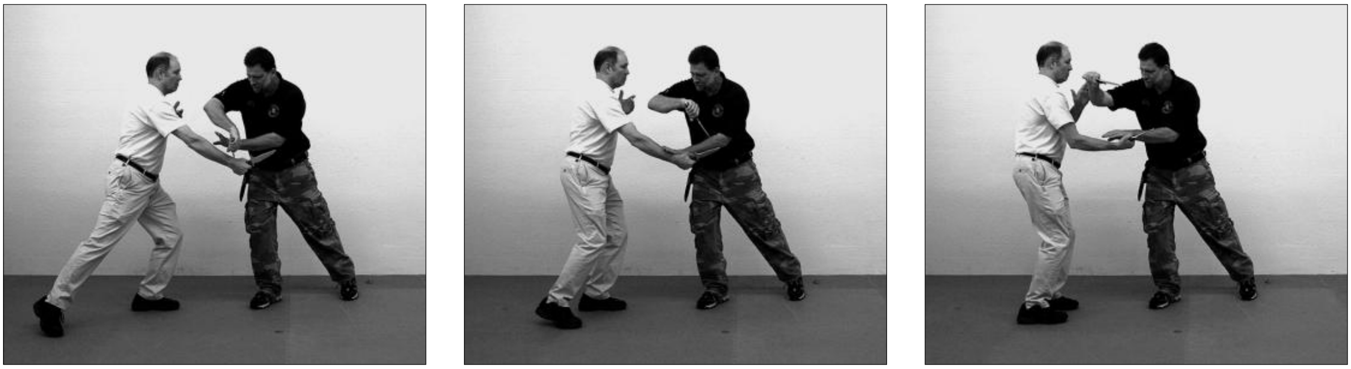


He raises his blade up to meet my arm. He uses the push of his check hand to run my arm across the blade, creating the cut.

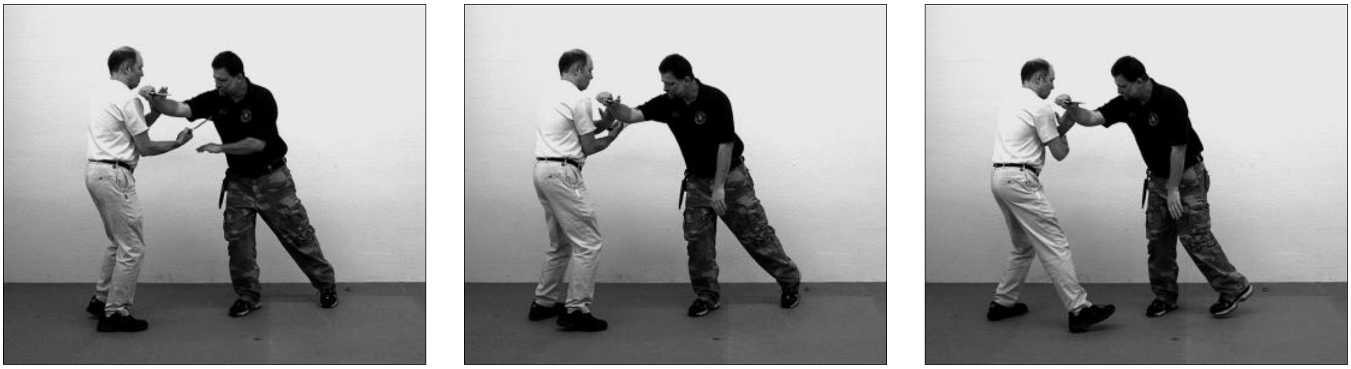
5-2-4 Module



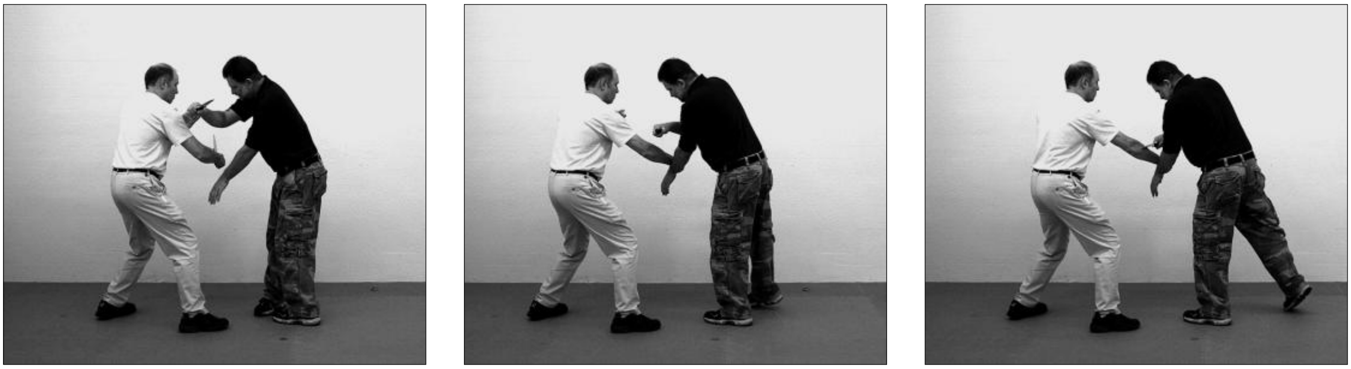
I thrust forward with a number 5 stab. Bram steps off-line and turns his blade inward to cut my forearm.



He checks my blade arm as his cut passes through. He goes for a number 2 cut. I check his rising arm.

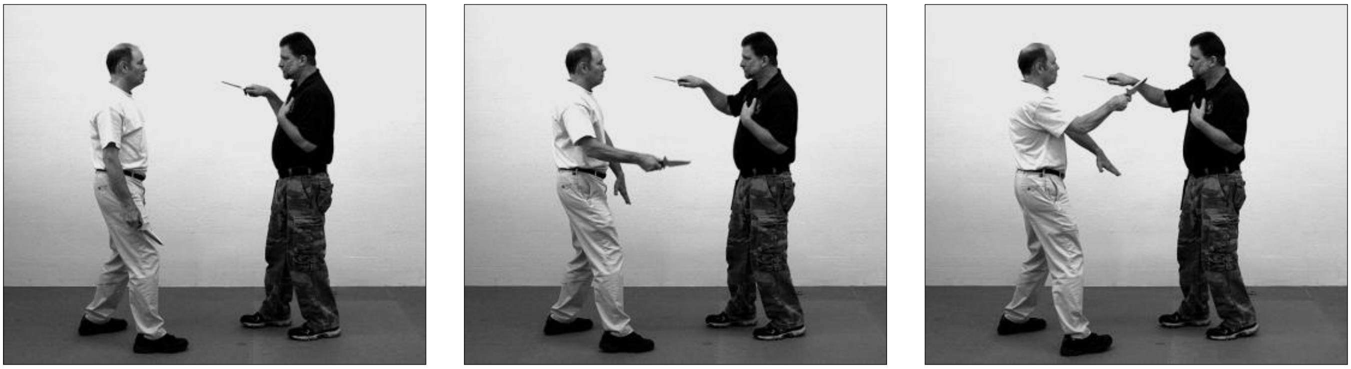


I bring my blade up across to cut the connecting tissues under his arm. I begin my number 4 cut to his side.

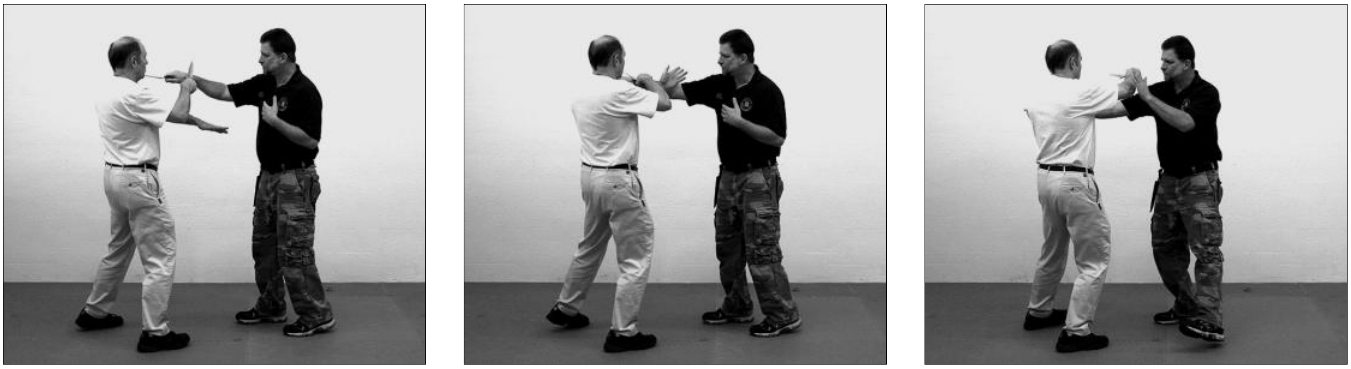


He steps off line as his left arm blocks the motion of my cut. His counter cut runs across the arm near the elbow.

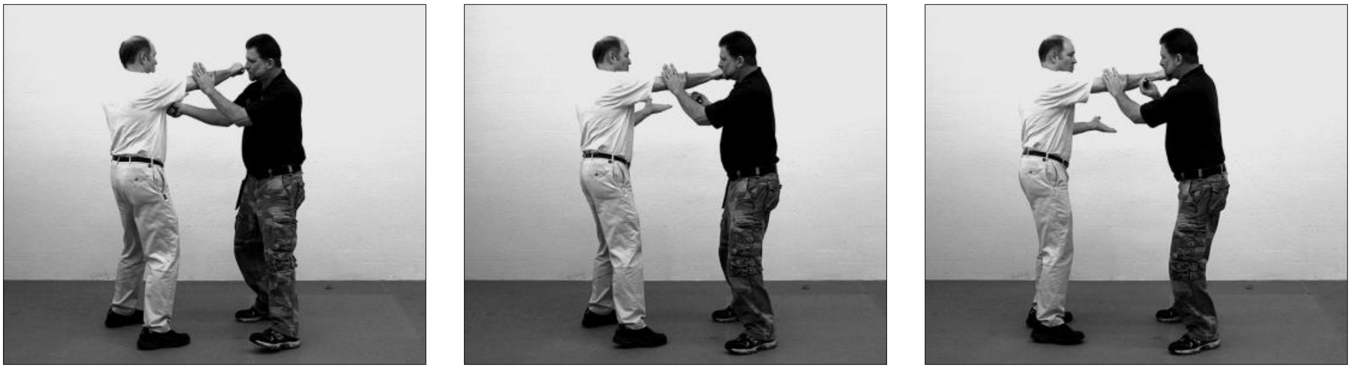
Highline Connecting Thread Module



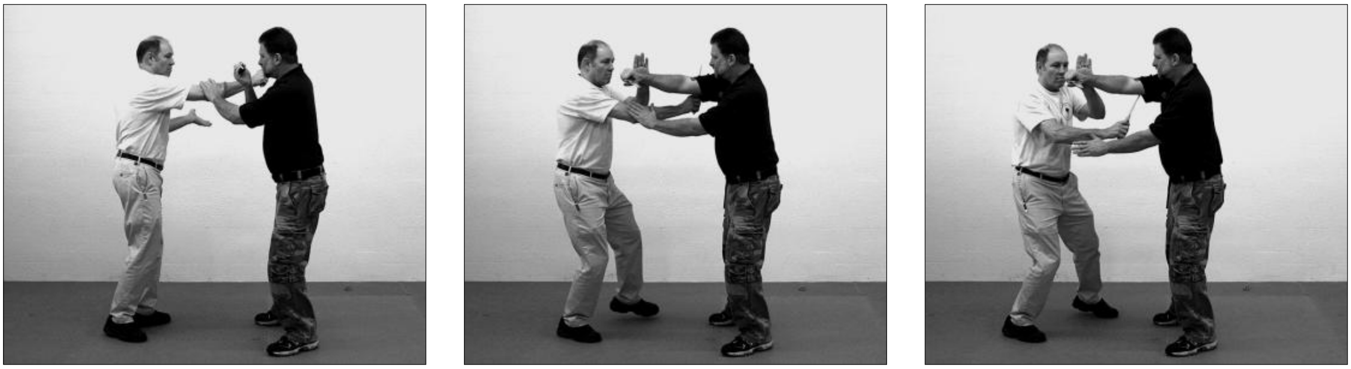
Bram starts with a number 10 stab. I do a combination parry/cut to his wrist.



I check under my blade and begin a number 2 cut. He checks my arm at the elbow.



Bram counter cuts my wrist and follows with a number 2 cut. With my arm extended I have to step forward with my left.



I check the back of his cutting arm. My extended blade is resting on his triceps so I just down cut from there.

As you can tell, each module is a model of simplicity. With a blade you need to be simple as the slightest mistake will get you cut. Once you have a facility in all four modules, it will not matter if your partner breaks pattern or not. You will have learned all the motions necessary to go directly into a defensive action. This perfectly follows the pillar of MA80: *No matter where you are, you are there already.*

A Few Notes On Empty Hand Knife Defenses

I learned 10 empty hand knife defenses in Modern Arnis and a number more of them in my researches. I don't teach them anymore. Why? Because they work against a cooperative partner and not against someone intent on cutting you.

That you can successfully defend yourself against a knife attack with your bare hands is one of the great myths of martial arts, in my opinion. Yes, you can fight off a knife attacker. Yes, there are techniques which are better than others for doing so. But, to me, the biggest and most dangerous folly is to teach someone that when you are attacked by a knife wielding opponent, you stand your ground and fight. I do not advocate empty hand defense against a knife. There are only two scenarios where I tell my students to hold their ground and fight: 1) if you are cornered *cannot* get away or 2) if you are protecting family and children. Then first, use any kind of environmental weapon you can grab to fight with. Otherwise, run like hell.

I quite often ask students *"What is the most dangerous thing about a knife?"* Invariably the answer is the sharpness of the edge or point. That answer is wrong. The correct answer is *"motion."* Hold the sharpest knife you can find against the back of your hand. Just hold it still. There will be no cut. Put the point of it against your palm. Just hold it still. There will be no stab wound. Start moving the knife while it is in contact with you and you will see blood. *Motion* is the enemy! You immobilize the blade and it poses no threat. You let it move and it is deadly, deadly, deadly. The entirety of my empty hand self defense actions against a knife are contained in a DVD titled *The 'Big If' - Empty Hand Self Defense Against A Knife Seminar.*

I will not teach any of these techniques in this book. This is not because they are secret or anything like that. I think it is irresponsible for me to show them in a book where the casual reader may train the techniques a couple of times and then get the idea he or she can now protect themselves against a knife attack. Only many, many repetitions of simple, effective moves, under the eye of an instructor who knows what he/she is doing, will give you a chance - a slim one. Learning them from a book is plain unsafe and I will not give you that false confidence. Buy the DVD if you are curious and want to learn my viewpoint on this.

Level 11 – Modular Knife – Senior Brown Belt

Modular knife
- 1-4-12
- 2-3-12
- 5-2-4
- Highline connecting thread

Big If Knife Defenses

Black Belt

The preceding pages give you the techniques, in order, for the attainment of Black Belt level in the MA80 System Arnis/Eskrima. For 1st degree Black Belt you need to know the template and be able to execute it. This does not mean full memory and thorough knowledge of everything in this book. That is 5th degree Black Belt. 1st degree is where you have your basics in good and solid. You have the understanding of why I teach certain actions and the principles behind them. Now you have a foundation to build upon. Here are the requirements for further grading in my system.

MA80 System Arnis/Eskrima 2nd Degree Black Belt Requirements - Expertise In The Flow

Block-check-counter-counter fixed, semi-fixed, random
Classical styles – set & random

- Banda y Banda
- Rompida
- Figure 8
- Reverse figure 8
- Abanico

Basic flow drill
Continuous flow drill
Basic give and take
3 second reps
Largo Flow drill
6 count, basic & expanded
Tapi-tapi – basic
Right on right sparring patterns
Left on right sparring patterns
Tapi-tapi locking actions

The key to developing the flow is to do each drill separately and then to be able to mix and match drills at will. The end point will to be able to do anything from anywhere without hesitation. Once you can continue the flow you will be able to break the flow.

MA80 System Arnis/Eskrima 3rd Degree Black Belt Requirements
Locking & Throwing from the Tactical Forms

This is a research and development project for the 2nd degree Black Belt student. He/she is to take each of the Tactical Forms and find out which joint lock and throwing action will actually work from it. He/she then presents me with a demonstration as well as a paper on the subject.

MA80 System Arnis/Eskrima 4th Degree Black Belt Requirements - Leaking & Half-beat

As in 2nd degree Black Belt, the student must be able to demonstrate competence in the concepts of Leaking, half-beat, and half strikes and be able to integrate them into any of the Flow drills contained in the MA80 System.

After Word

Well, there you have it. This book contains the fruits of my observations over the last 31 years in Filipino Martial Arts, codified, and laid down in a curriculum. I had often wished Prof. Remy Presas had done this but to be perfectly honest, I wouldn't have half the knowledge I have now if he had. With him teaching in the seminar style that he did, I had to figure a lot for myself and I am, by far, a richer martial artist for having done so.

I have always had the viewpoint that anyone can become as skilled as any grand master. Anyone. What is often forgotten is that the grand master started out as a raw beginner. The grand master made all the same mistakes that every beginner makes. The key difference between the grand master and the novice is that the grand master kept at it and never quit.

My goal has been to make the martial arts more easily understood to the beginner. I was a wide -eyed kid looking for the magic touch when I began karate over 45 years ago. The only magic touch I ever found was the sweat flying from my body each class. I trained and trained hard. I also took notes. Lots of them. I made drawings. Books were rare and there was no internet or You Tube back then. This fueled my research. When I became a teacher I found that I now had to communicate what I knew so that someone else could do it, too. This became a dual research project that has lasted more than 40 years: to understand the martial arts in a simple, logical way and to be able to communicate that simplicity so that others could reap the rewards and go beyond their expectations.

This book, as well as its companion volume *Filipino Martial Arts - The Core Basics, Structure & Essentials,* fulfils the goal of my dual research. This is my gift to you. Enjoy the read. Train hard and enhance your skills.

Prof. Dan Anderson

About the Author

Dan Anderson's martial arts began as his 14th birthday present. What his mother thought was going to be a 6 month fad turned out to being a lifelong pursuit for him. He began under the tutelage of Loren Christensen in the Marshall Recreation Center in Vancouver, Washington. He studied under Loren for over a year before Loren was called away for military service. They remain fast friends to this day. Dan continued training at the recreation center until he attained his brown belt. He then took up training at the home school Loren trained at, the Oregon Karate Association under the head instructor, Bruce Terrill. Dan achieved his 1st degree Black Belt on January 7, 1970 at the age of 17.

For the next 10 years Dan committed himself to becoming a karate tournament champion, eventually becoming rated in the national top ten ratings 4 years in a row. In two different articles in Karate Illustrated magazine, Dan was rated as one of the top five referees in tournament karate and was included as one of the top tournament fighters of all time. Dan began his writing career with the book *American Freestyle Karate: A Guide To Sparring*, first published in 1981. He has since authored over 15 books on karate and Filipino Martial Arts as well as producing 25 DVDs on the subjects.

In 1980, Dan began training in the second martial art that would shape his research and career from that time forward, Modern Arnis. He met Grand Master Remy Presas the previous year and was fascinated by the confidence of this man. After the first training session with hi a year later, he knew Modern Arnis was the perfect art to compliment his karate skills.

Dan officially retired from tournament competition in 1985 but came out of retirement on two special occasions. The first was to compete in the 1990 Goodwill Games. At age 37, he won two gold medals; one in open-weight sparring division and the other, leading the US team to its gold medal. The second occasion was where he won the 50-54 age division at the 2002 Funakoshi Shotokan World Championships.

Several honors Dan has accumulated in the Filipino Martial Arts have been to be one of the personally accepted students of Manong Ted Buot, student Balintawak Eskrima's founder, Anciong Bacon.

In 2006, Dan traveled to the Philippines to teach at both the 3rd World Filipino Martial Arts Festival and the 1st Remy A. {Presas memorial Training Camp, one of a handful of westerners to teach at these events. It was during this trip where he became a founding member of the Worldwide Family of Modern Arnis. His branch of Modern Arnis, the MA80 System Arnis/Eskrima was also recognized by the International Modern Arnis Philippines as a valid branch of the Remy Presas' art.

In 2008, Dan was inducted into the Grand Masters board of the World Head of Family Sokeship Council as well as receiving the Gat Andres Bonafacio award from the Philippine Classical Arnis society.

Dan Anderson currently teaches karate and Filipino Martial Arts at the Dan Anderson Karate School in Gresham, Oregon. He is aided by his wife, Marie, and his daughter, Amanda.

Appendix 1
Interview With Dan Anderson

MA 80 - Modern Arnis For The New Millennium

How long did you study Modern Arnis under Remy Presas?
I began training under Remy Presas in 1980 and have been active in modern arnis until his death in 2001. I received my 1st degree black belt in 1982 and my 6th degree black belt in 1994. I was awarded the title of Senior Master in 1995. I received permission to form my own sub-system in 1997.

Did you observe any changes in his teaching or methods during that time? If so, what did you think of these changes?
Yes. Initially the change was from a larger, more circular locking format to a tighter, sharper application. It was his work with Prof. Wally Jay of the small circle jujitsu system that brought about this change. What did I think? It was more painful! That's what I thought. I marveled at it because Prof. Remy was great at locking to begin with and now he got better. Ow! He also introduced some of the dumog (Filipino wrestling) in the 1990s but I was not so much interested in this aspect. I loved his locking, body management skills and stick work the best.

You now teach and practice a system called "MA80". How did this system come about?
The first inkling of it came about when he went through a period of ill health back around 1987. I began to worry if he was going to die around then and wondered what I would do without him being around. It was then I began researching the underlying principles that he was using. I stopped listening to him and began really watching him and feeling him when I was his demonstration dummy. I paid great attention to him, especially when I was his *uke* (technique recipient). I learned a great deal this way. Fortunately he recovered but I never stopped learning from him in this manner.

Originally, MA80 was a curriculum for my school regarding modern arnis. I didn't think of it as something separate then. I asked Prof. Presas permission in 1997 to create a sub-system of my own. This was for the use in my school and it included a set progression with belt ranks and all that. He granted me that. When he passed away I purposely called it Modern Arnis 80 or MA80 to set me apart from the natural hierarchy battle I foresaw coming. I neither needed nor wanted any part of that.

Did it naturally evolve from Modern Arnis or was it something you specifically set out to create?
It was a natural evolution. As I said it was a curriculum for the modern arnis I was teaching. Since Prof. Remy's death I continued to research Filipino martial arts in a more general way. I was fortunate enough to be introduced to Manong Ted Buot by Jaye Spiro. Manong Ted was a direct student of the founder of balintawak eskrima, Anciong Bacon. I began training with Manong Ted and this opened my eyes to another way of looking at things and this was the beginning of the MA80 evolution. I later worked out with Mark Wiley and his Integrated Eskrima system and again, my eyes were opened to yet another approach.

I'm guessing that "MA" stands for "Modern Arnis". Could you explain the significance of "80"?
The 80 has two meanings. The first is personal. I began training in modern arnis in 1980. The second is the philosophy behind the training. If you turn an 8 on its side you have the symbol for infinity. When Prof. Remy taught a particular move he would demonstrate variation upon variation giving the

concept of any one move can have an infinite number of possibilities. I noticed, however, that when he was surprised he was amazingly direct. The 8 0 means *the possibility of anything (8) reduced to the simplicity of the moment (0).*

How much of MA80 is "Dan's" and how much is "Remy's"?
Hoo boy! What a loaded question! I suppose the first differentiation I would make is that MA80 is a Filipino/American art. The core art is modern arnis. That goes unquestioned. Remy Presas was my first and main teacher in Filipino martial arts. But at the same time I am an American who grew up in America. There are going to be cultural viewpoint differences. The second point I'd make is that the full title is MA80 System Arnis/Eskrima. This is to validate and acknowledge the influences of Manong Ted Buot and Mark Wiley, both Eskrimadors.

Since my teacher's death in 2001 I have moved on using modern arnis as the core of my understanding to carve my own path. I would guess that at this time, *technically*, MA80 is roughly 60% Remy's. I say technically because if you watched me move you could say, *"I remember Professor Presas doing that."* or some such. Mentally, however, the reverse ratio would be more the case. How I structure what I teach and more important, why I teach what I do and why I emphasize certain points over others are very much *"Dan-isms."*

What would you say are the key differences between the Modern Arnis you were taught and the MA80 you now teach and practice?
Most modern arnis in the USA was taught at seminars. It was very broad shoot and the curriculum was non-existent. The best way I can describe it was (metaphorically) he threw a fist full of confetti up in the air and when it came down; whatever stuck to you was what you came away with. That used to drive many of us around the bend. A number of the senior students would come to him with a curriculum or belt ranking schematic but none of them ever were used.

MA80 is very structured in a linear fashion, very progression oriented. What is meant by a linear fashion is that each level of progression is a set up basis for the next level. I compare it to how the American school system is supposed to be set up. You don't go on to the second grade until you have graduated from the first grade and so on. My goal for any student is at least 1st degree black belt so everything prior to that is basically laying the foundation. This requires lots of practice on basics and the drills which will produce this product.

Another key difference is that I stress alignment, structure and leveraging far more than Prof. Remy did. When I began karate I was a skinny 14 year old kid. There was no such thing as a Junior's Class. I was in with the adults right off the bat. I was the little guy. I had to think things through and utilize what I had in the most efficient manner. This meant learning, understanding and using principles rather than relying on physical attributes alone. This took me a long time to figure out. Even though now I'm an adult I still think like a little guy. I am also 45 years older than when I began and the body is not as fast and supple as it once was. I now need to rely on principles and their applications even more than ever. So, this is what I stress for every student right from the beginning.

Aside from Remy Presas' teaching and your own innovations, who or what else has had an influence on MA80?
Manong Ted Buot has had a tremendous influence on me. It's funny because I have had the least

amount of lessons from him of all his students. He lives in an outskirt of Detroit so I have not had the chance to really train with him much but what I've had has been electric and very down to earth. To be truthful, any FMA right now has some sort of impact on me. I love seeing the variations or movement and where they connect with what I have been taught. I remember thinking how fortunate I was to have trained under Prof. Remy when I went to the first FMA gathering in Oakland, California. I saw many different styles of arnis and Eskrima performed beautifully but I was not *surprised* by what I saw. I had seen it already from Prof. Presas. There are aspects of drills that I have taken from different systems as well to augment what I do.

Mark Wiley is another influence that I'd like to acknowledge. We got in communication and we were brothers right from the start. We think alike although we have totally different FMA upbringings. When I got together with him in Philadelphia we sparred a bit. He exposed some holes in my defense and operating method and then showed me how to close them. It was like I was back on the competition circuit again. It was great.

Has your karate had any influence on the formation of MA80?
Absolutely! It was the fact that I was a well versed karate fighter that I think really helped me. As an open style national champion I found it was in my best interests to be as well rounded as possible. Karate-wise, I trained in many different techniques and approaches as I could. I used this viewpoint in my arnis training. I am also very analytical in my approach. I study and study to find out what makes things work. I worked on being as ambidextrous as possible and to be as versed in all aspects of arnis that Prof. Presas taught. I was also taught in karate to think of, first and foremost, to be effective. I kept this in the forefront of my approach to Modern Arnis as Prof. Presas was a fighter. Anybody who knows his history knows he was quite a fighter in his formative days and that his techniques were "road tested." When I trained I kept this in mind. This is where he and I related best, I feel. He saw me as a fighter and taught me as such.

My karate sparring has influenced my stick sparring/fighting tremendously as well. In the early days of karate competition, your strike had to have enough power and focus to disable your opponent if you decided to land it with full force. I use this concept when stick sparring. As a stick is an impact weapon, it is used to break things with that impact. My targets are hard, bony areas that will not withstand such an impact. I go for something that will end the fight on the first or second shot. This comes from my karate training. My concepts of distancing, timing, targeting and so on are all karate fighting concepts that I use.

Is MA80 an "officially recognized" style? And if so, who has recognized it?
Yes. The first to recognize it was Prof. Presas himself when he gave me permission to form my own sub-system. After his death I petitioned several of his peers including Prof. Wally Jay and Dr. Maung Gyi for recognition of MA80 as a separate style. I had not been introduced to any of the modern arnis practitioners in the Philippines at that time. The summer of 2006 I traveled to the Philippines along with Bram Frank and Brian Zawilinski to teach in the 1st Remy Presas Memorial Training Camp and the 3rd World Filipino Martial Arts Festival. I met the most senior student of Prof. Presas, Cristino Vaquez (9th dan) as well as Rene Tongson (8th dan) and a number of the older brothers. It was a great experience.

It was there I became one of the founding members of the Worldwide Family of Modern Arnis and

MA80 was recognized as one of the founding groups. I have since received a certificate from the senior masters as well recognizing MA80 as a valid and separate branch of Modern Arnis. I recently received a letter of support from one of Prof. Presas' closest friends and senior master in modern arnis as well, Roland Dantes. All of this means a great deal to me because it validates the fact that I am on the right track.

Although all styles where created by someone at some point, it is nevertheless often viewed as controversial to create a new style. What would you say to those who question if you should be creating a style?
If we were sitting over coffee discussing the matter, then I would point out a number of facts. First of all, this is exactly the same thing Remy, himself, did. He trained in the family system. He left home and found and trained in balintawak eskrima. He left there and went back home and continued his research until he came up with the art of Remy Presas, which he named modern arnis. This is actually the evolution of any style of any kind of martial art. The student learns, figures it out from a number of sources, finds out what works for him and what appeals to him, does his own thing, end of story. The list of names goes on and on – Remy Presas, Ed Parker, Bruce Lee, Chuck Norris, Jigoro Kano, et al.

Second, I liken how Prof. Presas taught modern arnis to how Donghaichuan taught bagua. Dong had different students who had previously trained in other martial arts. He taught each student according to his past training. They all learned the same principles but you now see bagua schools with different emphasis points. Yin Fu did northern shaolin so you see a lot of quick light movement in the Yin school. Chengtinghua was a wrestler so you see more throwing applications in the Cheng school of bagua. Which one is right? They both are. The same is with any of the branches of modern arnis today.

Third, I did the same back in 1977 when I founded American Freestyle Karate and that is still going strong so time will tell with MA80, won't it.

Is MA80 going to continue to evolve or do you see the art as now being a completed work?
It is far from completed. I am learning all the time. I see new innovations or refine what I do to make applications more effective. It is far from being a done deal.

What innovations have you made that are different from Professor's original teachings as far as technique is concerned?
The key innovations regarding Prof. Presas' Modern Arnis that I have made are in the technical explanations of what he taught. If you didn't know what he was doing or couldn't follow what he was doing, he was "magical." He was tremendously skilled and his applications often felt like magic but there is one thing for sure and that he was human. He was a white belt at the beginning of his training, too. It is so easy to overlook that aspect. Every master was a beginner. Every master made the same stupid beginners mistakes we all made. The key thing is that they overcame whatever obstacles they faced and eventually mastered their art. They did it and so can we. How did they do it? They, by whatever means they accomplished it, ended up having a complete understanding of their art. My first inroads to modern arnis was when began to understand what Remy Presas was doing on a principle level. That opened the door for me. Technically I have created a number of drills that all lead to the two key pillars of modern arnis which are the flow and counter the counter. Now, that's regarding my teacher's art.

Do you intend to create and maintain a ranking hierarchy within MA80 to avoid some of the issues associated with Modern Arnis in the past?
Yes. One of the reasons there are so many different groups of modern arnis currently is because Prof. Presas never truly established a pecking order that *he enforced*. The key words are *he enforced*. There are a number of legitimate senior students of his (myself included) who are all forwarding the art in our own manners. We are something like Shotokan karate. Shotokan had one founder, Gichin Funakoshi, but has many, many variations. As MA80 is its own separate entity, there will be a definite pecking order to short circuit any divisiveness that could come about. MA80, however, is not big enough for that to be a real concern at this time.

With your extensive background in sport karate, what are the chances of increasing the visibility of MA80 within the tournament circuit, including empty hands as well as weapons, or is this even an issue?
I keep MA80 apart from sport karate. It is more art and self defense oriented.

What are the primary differences in teaching philosophy between the way we learned from the Professor in the 80's and the way you are teaching students new to Arnis/Eskrima today?
Many of us learned modern arnis as “the art within your art.” This was Prof. Remy’s way of introducing modern arnis to a wide number of martial artists from many disciplines. Remember during the late 1970’s, seminars were mostly in-house. A kenpo man didn’t go to a taekwondo man’s seminar. A genius of Prof. Remy’s was to find the common threads between the different martial arts and show how modern arnis had commonality with all of them while maintaining the Filipino martial art. He made modern arnis accessible to everyone.

Filipino martial arts are so much more widespread now, so when I teach at seminars I am teaching, for the most part, people who have already had some FMA experience. Where they do not have that experience I begin by teaching them some of the Fast Track Arnis Training Program. This program is based on a very simple template of motion from which all the strikes, blocks, disarms and so forth are based upon. It is a very successful approach.

Do you see MA80 progressing as a stand alone art in itself or as "the art within your art" as the Professor promoted it?
I look at it as a stand alone art. There is a program I formulated called the Fast Track Arnis Training Program which can be included into anyone’s curriculum which stresses many of the main aspects one finds in Filipino martial arts but MA80 is its own entity.

Does MA80 include blade work?
Yes. An expansion of what I was taught from Prof. Presas lies in more blade work. He didn’t teach much blade work in the US. It was more stick oriented. I have added much more baston y daga (stick & dagger) as well as espada y daga (sword & dagger) in the curriculum. We also include the modular knife program designed by another of the Professor’s students, Bram Frank. MA80 contains applications of single stick, double stick, stick & dagger, bolo & dagger weapons work as well as empty handed striking, locking, and throwing arts. It is very well rounded.

Thank you for this interview, Prof. Anderson.
You’re very welcome.

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Appendix 3
Books & DVDs by Prof. Dan Anderson

Forms (Kata) – Karate & Modern Arnis

The Anatomy Of Motion – Combat Analysis of Traditional Karate Kata (book) - $30

THE ANATOMY OF MOTION: Combat Analysis Of Traditional Karate Kata creates a setting by which every student of karate, whether novice or expert, can unlock the secrets of traditional karate kata. For many years the exact fighting applications of the kata actions have been guesswork. Now with this ground breaking work, the secrets of the oriental karate kata begin to unfold. As Professor Anderson's books on sparring have scientifically explained the art of free-fighting (Kumite), this book now does the same for kata. Regardless of what discipline you study, this book is an invaluable aid to the study of the forms of your discipline.

Labanan Solo – The Combat Exercises (Anyos) Of Modern Arnis (book & DVD set) - $50

Labanan Solo is Filipino for solo combat. Besides the stick and empty hand partner practices Prof. Remy Presas taught, he also included solo exercises. These exercises, or Anyos, were part and parcel of every 2 day to 2 week camp he taught. Overall, there were 4 cane anyos and 8 empty hand anyos. Covered in the book are not only each anyo fully depicted but in the empty hand anyo section, chapters on motion application and disruption of body structure as well. In the weapons anyos section I have included anyos for blocking, bolo (short sword), double cane (doble baston) and cane and dagger (baston y daga) - all based on the original anyos. Included in the book is a 40+ minute long DVD demonstrating each anyo broken down step by step as well as executed in a flowing manner. This book is over 160 pages and is specifically spiral bound so that you can use it as a training manual. This is the most complete reference on the Modern Arnis solo combat exercises ever compiled!

Motion Application Bunkai – Naihanchi Shodan (DVD) - $35

In Motion Application Bunkai - Naihanchi Kata I go over how to make your Naihanchi/Tekki kata into real deal fighting application. I show you the difference between apparent technique application and motion application which unlock the secrets of this fighting kata. These techniques should be practiced under the supervision of a trained instructor.

Modern Arnis Books

Defanging The Snake – A Guide To Modern Arnis Disarms (book) - $30

From the author of the bestselling book "American Freestyle Karate: A Guide to Sparring", comes the first Modern Arnis book written in the west. Dan Anderson, a 6th Degree Senior Master in Modern Arnis, has compiled and broken down over 80 disarms including single stick, espada y daga (sword and dagger), reversals and empty hand, into detailed instruction using over 800 photos. Also included is a history of Modern Arnis and its founder Remy Presas. This book is filled with instructions for anyone with and without experience in Filipino martial Arts and is truly regarded as "The book of basics." "This book is a technical analysis of exactly how to disarm any opponent. One of the things I observed my instructor doing was that he could disarm by finesse rather than rely on power. 20 years studying his art and him has shown me the secrets to disarm anybody. This skill saved his life in the Philippines and these secrets are now fully disclosed in this book" - Dan Anderson

Advanced Modern Arnis – A Road To Mastery (book) - $30
The second book in Dan Anderson's Modern Arnis series, Advanced Modern Arnis: A Road to Mastery is an in-depth study of the advanced concepts and underlying principles of Modern Arnis. This is 211 pages with over 1300 bright black & white photos. "These principles and concepts have been taught to me by Prof. Presas in my 20 year association with him and are now compiled for all Modern Arnis students as well as Filipino martial artists everywhere to study." - Dan Anderson

Mano Y Mano – The Weaponless Fighting Techniques of Modern Arnis (book) - $30
Mano Y Mano: The Weaponless Fighting Applications Of Modern Arnis. This is the first book ever to be written on the translations of Modern Arnis stick actions to the empty hand. No other book has addressed only the empty hand. With over 1,200 photos and 130 pages, this book covers such topics as: basic offensive and defensive moves and their stick origins, empty hand drills, throwing, empty hand disarming as well as all 8 empty hand forms (anyos) and their breakdown applications.

Trankada – The Joint Locking Techniques & Tapi Tapi of Modern Arnis (book) - $30
Trankada: The Ties That Bind - The Joint Locking Techniques & Tapi-Tapi Of Modern Arnis is the fourth book in the Modern Arnis encyclopedia series and is the first book ever to be written solely on the locking and binding techniques of Modern Arnis. No other book has addressed the last major development of Grand Master Remy Presas prior to his passing, the Tapi-Tapi. With over 180 pages and 1,400 photos, this book covers such topics as: empty hand joint locking, locking with the cane, locking with the legs, pinning your opponent, Small Circle Ju Jitsu exercises, defenses from grabbing and striking attacks, counters to joint locks, the template of the Tapi-Tapi techniques as well as countering the Tapi-Tapi.

Modern Arnis – The Book Of Basics (book) - $30
Modern Arnis: The Art Within Your Art - The Book Of Basics is the fifth book in the "Modern Arnis encyclopedia" series and is the most comprehensive book ever to be written on the fundamentals of Modern Arnis. No other book has detailed the origins of Modern Arnis as developed by Grand Master Remy Presas. With over 200 pages and 1,100 photos, this book covers such topics as: striking, basic defense, stances & body shifting, flow exercises, cane anyos (forms) 1-4, classical arnis styles, and much more.

Espada Y Daga – The Sword & Dagger Fighting Art (book & DVD set) - $50
It is said that the soul of Filipino martial arts lies in the blade, the bolo. For someone to fully know the arts of arnis, eskrima, or kali, one must know the art of the blade. Espada Y Daga - The Sword & Dagger Fighting Art is Prof. Dan Anderson’s 10th book on the martial arts. He has written the definitive

books on karate sparring as well as the first book on the use of motion application to traditional karate kata. His works cover the Filipino art of Modern Arnis, the modern development of the ancient Filipino art of self defense. This is his first book to cover the Modern Arnis 80 viewpoint of espada y daga, the art of the short and long blade. This book contains more than 200 pages and over 800 photographs to delineate the how and why of learning this fascinating art. In this book is a supplementary DVD showing for the first time the flow drills of Modern Arnis and how they apply to the blade art. This book is a must for any practitioner of the Filipino martial arts.

Advanced Martial Arts (book) - $25
This book contains the secrets of the ancient masters, the ones we have read about for so many years. How did the ancient masters effortlessly defeat their opponents without striking a blow? They did it through body management, the art of mastering their opponent's motion. This book will take you chapter by chapter into the secret applications of both karate and arnis, the Filipino martial art.

Stick & Steel - A Comparative Study Of Modern Arnis Applications With The Cane & Bolo by Dan Anderson & Bram Frank (Two DVD set) - $42.50
Stick & Steel was filmed at the Dan Anderson Karate School next day and is the companion set to the seminar DVD. In this specially priced DVD set, Prof. Anderson and GM Frank show the differences and similarities between the cane and the Presas family bolo. Topics such as: Characteristics of impact and edged weapons, Methods of defense, Body shifting, disarming and more are covered. This two DVD set is a must for any weapons enthusiasts!

Fast Track Arnis - Home Training Program

Fast Track Arnis Training Program 1 – Basics Home Study Prorgam (DVD) - $35
The Fast Track Arnis Training Program Vol. 1 is geared for the beginning student and consists of 10 easily understandable lessons which can be learned in the convenience of your own home. This program can be used as either a home study course for the novice or for the template of an add-on program for a school owner. Lessons include:
1.Basic 6 Pattern, 2. Quadrant Stepping, 3. The Check Hand (introduction), 4. Basic 6
As Defense, 5. Basic 7 With Inserts, 6. Disarming Your Opponent With Basic 6,
7. Check Hand Usage, 8. Multiple Striking Possibilities Using Basic 6, 9. Alternative Disarms, 10. Passing High & Low Strikes plus an additional chapter on how to expand upon your lessons.

Fast Track Arnis Training Program 2 – Medium to Close Distance Application (DVD) - $35
The Fast Track Arnis Training Program Vol. 2 is geared for both beginning and intermediate martial artists and is directed more towards close quarters combat. Lessons include: 1. Fast Track Arnis Template 2, 2. The Blocking Form, 3. 3 Way Recoil, 4. Power Development, 5. Fast Track Arnis volume 2 Disarming Techniques, 6. Tusok (thrust), 7. Tusok As Defense, 8. Set Up & Abort Offense, 9. Advanced Power Development (corto range), 10. Three Second Repetitions - application of Fast Track Arnis volumes 1 & 2.

Fast Track Arnis Training Program 3 – Fast Track Arnis Childrens Program (DVD) - $35
The Fast Track Arnis Training Program For Kids is a specially developed program for teaching the art of Arnis to children. This DVD shows a successful method of teaching kids the skills that exemplify Filipino Martial Arts in a safe manner. There is additional footage where Prof. Anderson is teaching the Fast Track Arnis Training Program For Kids in a recently held seminar. Lessons include: 1. Strikes, 2. Defensive Stepping, 3. Blocking, 4. Blocking & Stepping Combined, 5. Block-Check-Counter, 6. Disarming Techniques, 7. Flow Striking Patterns, 8. Anyos 1&2 (forms 1&2), 9. Partner Flow Drills, 10. Padded Stick Sparring

Fast Track Arnis Training Program 4 - Empty Hand Tactical Forms (DVD) - $35
There are many, many empty hand applications of Filipino martial Arts done without a blade or cane, done with the empty hand. This can become very complex, especially for the student who has done no prior martial arts training. This DVD is the result of research and investigation into the question of "How can one teach the empty hand actions of Arnis in a template form that the student can easily and speedily learn?" This DVD fully answers that question. The 8 Empty Hand Tactical Forms contained in this volume of the Fast Track Arnis Training Program are divided into Basic, Advanced Basic, Intermediate, Semi-Advanced and Advanced levels specifically designed to take the student from the most rudimentary exercises up through applying the Tactical Forms not only as attack and defense but also getting into advanced applications of trapping hands, joint locking and throwing. This program can be used as either a home study course for the novice or for the template of an add-on program for a school owner. You can begin to learn Arnis from one of the top leading masters of Karate and Filipino Martial Arts, Prof. Dan Anderson.

Fast Track Arnis Training Program 5 – Stick Fighting (DVD) - $35
The Fast Track Arnis Training Program vol. 5 - Stick Fighting teaches one how to actually fight with the stick. Most DVDs deal with basics and self defense but leave everything to the imagination when it comes to actual combat with another armed opponent. This DVD deals with exactly that! You will learn the basic striking pattern, footwork, distancing, timing, sparring drills and much, much more. If you are interested in stick fighting, this is the best DVD you will ever buy!

De-Fanging The Snake Filipino Martial Arts Disarms (2 DVD set) - $45
This is a the follow up DVD of the first book in the Modern Arnis encyclopedia series. This is a two DVD set which covers not only disarms for all 12 strikes in Modern Arnis but also shows you how to gain the leverage so that these disarms can be done effortlessly. The disarms utilize the single cane, double cane, cane and dagger as well as empty hand applications.

Filipino Martial Arts – General

Filipino Martial Arts – The Core Basics, Concepts & Essentials (book & DVD set) - $75 NEW!

Filipino Martial Arts - The Core Basics, Structure & Essentials is an epic one of a kind work. In this book and DVD set Prof. Anderson covers and fully explains all the principles and concepts that govern not only Filipino Martial Arts but all martial arts. This book & DVD set will increase your understanding of your martial art immensely. With 340 pages and over 2,600 photos, Prof. Anderson goes over and fully explains principles and concepts of fighting including Monitoring (attack recognition), Timing, Structure, Alignment, Distancing as well as Dueling & Combat Training and much, much more. The accompanying two DVD set is over 3 1/2 hours long and fully illustrates the motion applications of the contents contained in the book. The DVD set also contains instruction not found in the book. There has never been a book like this on the market!

The Key Combat Principles Of Filipino Martial Arts (DVD) - $35

This is a summary DVD of the classes I taught at the 10th Annual Modern Arnis Summer Camp put on by the German Arnis Association (DAV). This camp celebrated the 50th anniversary of the founding of Modern Arnis by Grandmaster Remy Presas. This DVD highlights the main points of my classes and it covers: 1. The Art of Movement 2. The Why (reason) for Anyos 3. Power Development 4. Modern Arnis Signature Throws

Karate & Arnis/Eskrima Seminar DVDs

Introduction To Espada Y Daga - $35

This DVD is the result of my research and investigation into how one can gain skills while using both edge and impact weapons. The footage for this this DVD was taken at a seminar at the Daiwa Aikido Dojo in Los Angeles, California on September 17, 2006. In this DVD I go over how to translate what you know from using the double stick into both baston y daga (stick & dagger) and espada y daga (sword & dagger). This DVD contains 20 different drills which you can easly learn and expand your art. This DVD is a visual companion to the book Espada Y Daga - The Sword & Dagger Fighting Art. Note: This DVD is roughly one hour thirty minutes long and is strictly on the subject of Espada Y Daga. It is different from and contains far more information than the flow drills DVD which comes with the Espada Y Daga book. You can now learn the concept of edge awareness from one of the top leading masters of Modern Arnis, Dan Anderson.

Included in this DVD is a rare 1975 video clip of Grand Master Remy Presas executing espada y daga with Prof. Max Pallen as well as seminar footage of GM Remy Presas teaching at the Pacific Northwest Summer Camp.

Modern Arnis 80 International Seminars – The UK - $35

2007 was a banner year for Modern Arnis 80. I had the opportunity to teach MA-80 outside of the USA for the first time. I went to the United Kingdom in spring of 2006 to teach a series of seminars on Karate and Modern Arnis. The footage for this DVD was filmed in Newcastle. This DVD covers the art of disarming your opponent against the twelve basic strikes. I go over not only how to disarm but the physics of disarming in an easy to follow method that both the novice student and experienced practitioner can learn from. At the end of that DVD is a demonstration of the use of the Flow to counter your opponent's counter. Famed martial artist Iain Abernethy was one of my partners in that section.

Modern Arnis 80 International Seminars – The Philippines - $35
In the summer of 2006 I was invited to teach MA80 in the Philippines at both the 1st Remy Presas Memorial Training Camp as well as the 3rd World Filipino Martial Arts Festival. I had the honor of teaching 4 sessions in that amount of time. This was an honor to teach my branch of my teacher's art and is captured on DVD 1 of this set. I go over the concepts of counter the counter and MA80 espada y daga (sword & dagger). After the festival, MA-80 was recognized as one of the founding members of the Worldwide Family of Modern Arnis and an official branch of Modern Arnis by the International Modern Arnis Federation of the Philippines.

Stick & Steel West Coast Seminar 2008 (Bram Frank & Dan Anderson) - $35
Grand Master Remy Presas used to say, "It is all the same." The techniques of Modern Arnis, unbeknownst to many, have different applications when you change the type of weapons you use. Where the physical actions of execution are the same, the one on one applications can change drastically. The delineation of the different applications are taught by two internationally famed master instructors and are the subjects of this DVD. Stick & Steel West Coast 2008 seminar was held on April 19th at the Dan Anderson Karate School. In this comparative weapons seminar, Prof. Anderson covered double cane techniques and baston y daga (stick and dagger). Grand Master Frank taught applications of the single knife, double knife and the Presas bolo.

Stick & Steel II Filipino Martial Arts Seminar NEW! (Kelly Worden, Bram Frank & Dan Anderson) – Specially priced two DVD set $45
History was made when Datu Kelly Worden, Grand Master Bram Frank and Prof. Dan Anderson banded together to teach 6 hours of cane, blade and empty hand applications of Filipino martial arts. This was FMA at its finest!

1st Annual Presas Brothers Arnis Seminar - $35
The 1st Annual Presas Brothers Arnis seminar was held at the school of Senior Master Dan Anderson in Gresham, Oregon. This was the first presentation of the arts of the three Presas brothers ever taught under one roof! Master Mike Bowers taught Kombatan (Grand Master Ernesto Presas) concepts. Prof. Dan Anderson taught Modern Arnis as taught to him by Grand Master Remy Presas. Master Kurtis Goodwin taught Hinagaran Arnis de Mano (Grand Master Roberto Presas).

2nd Annual Presas Brothers Arnis Seminar - $35
The 2nd Annual Presas Brothers Arnis Seminar was held at the school of Master Mike Bowers in

Clackamas, Oregon. This event hosted students from over 7 schools in the area. Master Mike Bowers taught Kombatan (Grand Master Ernesto Presas) concepts of Double Sinawali applications and locking flow drills. Prof. Dan Anderson instructed the original Presas family art of espada y daga as taught to Grand Master Remy Presas by his grandfather, Leon Presas. Master Kurtis Goodwin taught a specially designed set of cane disarms unique to Hinagaran Arnis de Mano (Grand Master Roberto Presas) as well as how to disarm off the flow. This DVD is over 1:45 long and contains the complete seminar.

Portland Filipino Martial Arts Festival - $35

Grand Master Mike Bowers teaches the famed Kombatan double stick sinawali techniques and Filipino empty hand self defense. Master Dan Haney illustrates the classic Doce Pares cane compression locking techniques. Prof. Mike Morrel goes over the history of the unique Eskabo Da'an system founded by GM Robert Castro. Prof. Dan Anderson breaks down the physics of the unbalancing and throwing techniques of Modern Arnis GM Remy A. Presas. The above is just a glimpse of what is contained in three and a half hours of seminar footage. This is a must for any FMA student or martial artist interested in weapons skills!

Portland Filipino Martial Arts Festival II - $35

Prof. Dan Anderson (MA80 System Arnis/Eskrima), GM Mike Bowers (Kombatan Presas Style), Master Mike Morrel (Eskabo Da'an) and Master Dan Haney (Doce Pares Eskrima) come together again to present 6 hours of Filipino martial arts for this specially priced two-DVD set.

Portland Filipino Martial Arts Festival III - $45

Prof. Dan Anderson (MA80 System Arnis/Eskrima), GM Mike Bowers (Kombatan Presas Style), Prof. Leonard Trigg (Kali) and Master Dan Haney (Doce Pares Eskrima) come together again to present 6 hours of Filipino martial arts for this specially priced two-DVD set.

The 'Big If' - Self Defense Against A Knife Seminar - $35

This DVD came from a request to teach a self defense against knife attack seminar at Sensei Jaye Spiro's Mejishi Martial Arts School. This is a no-nonsense, no-frills approach to the most deadly of attacks, one where an assailant is wielding a blade. I call it The "Big If" because these are techniques and approaches that will work IF you are fortunate enough for the attack to not be a sneak attack and if you keep your wits about you. These techniques should be practiced under the supervision of a trained instructor.

All books and DVDs are available at www.danandersonkarate.com
or call 503.665.8596 to place an order.